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April 1993

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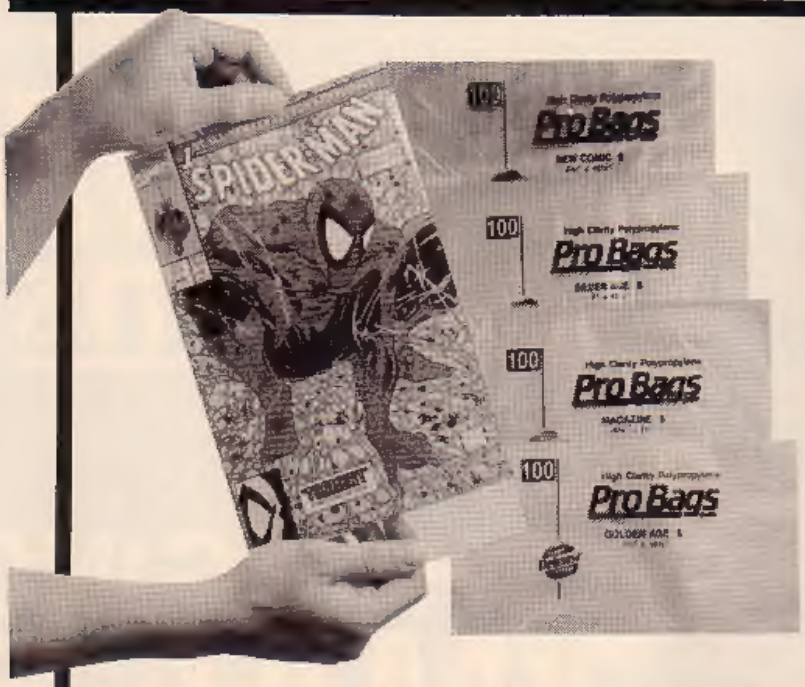

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FUTURE PICKS

To: Reader 3/93
From: *Comics Values Monthly*
Re: Issue #80

Venture into the new and improved *Comics Values Monthly*; a journey on which you will encounter additional features to your left and right, and at centerstage, a new full-color poster. This month's main attraction is Image Comics, a comic book company that has taken the world by storm(watch). We focus on the plans they have mapped out for Route 1993 with Image's new publisher, Tony Lobito, in his first industry interview, and artist and creator of Youngblood, Rob Liefeld. If this thrilling ride behind the gates of Image whets your appetite, then you're in for quite a high-speed race where upcoming CVM issues are concerned. With the important announcements at the Capital City Distribution show in New Orleans and the New York Comic Convention, CVM will be coasting into the following themes for the next few issues:

1.) Marvel U.K. and Marvel U.S. and their designs on 1993.
2.) DC's plans for the resurrection of Superman.
3.) The new comics lines from Malibu, Dark Horse and Topps as they throw their hats into the superhero arena.
4.) The Valiant/Image crossover due out in the summer of '93. (Preliminary information on this is contained in the Rob Liefeld interview.)

You are cordially invited to join us on this quest for information on the hottest comics coming your way this year.

Yours sincerely,

Steve Thomas
Editor

R.S.V.P. by picking up each issue.

Spectacular Spider-Man #200
™&© Marvel Ent. Group

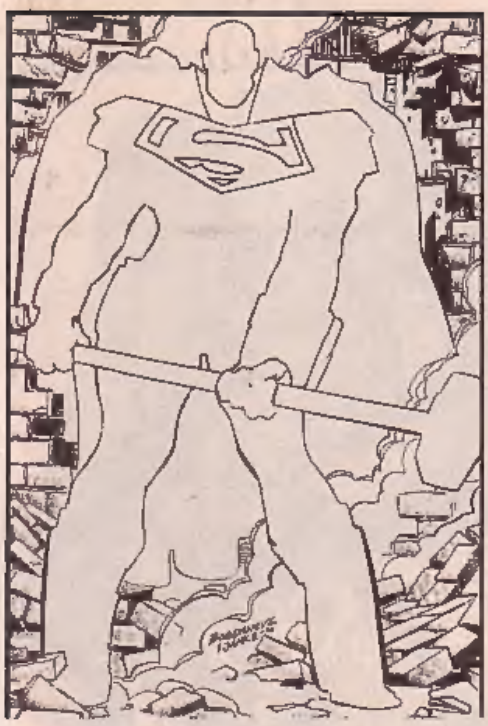
● Coming up on your left is the Marvel Monarchy. Through the webbing you may observe the Spider-Man anniversary sign inviting you to pick up *Spectacular Spider-Man* #200

● We would like to welcome you aboard the *CVM* Future Picks Tours. Please fasten your seat belts, and make yourselves comfortable as we prepare for our journey into the fun-filled future of the Comic Book Kingdom. In the interest of safety, we ask you to keep printing windows closed, and camera-ready copy close to your person (for those publishers among us). You may experience some turbulence along the way as we come across a few unstable publisher deadlines, and the occasional rogue dealer or collector.

● For those of you who picked up *CVM* brochure #79, you will be aware that future plans for the Valiant flagship are covered in some detail. (Copies are still available at the *CVM* office). Our future tours will be covering further Valiant projects including the greatly anticipated Valiant/Image crossover publications.

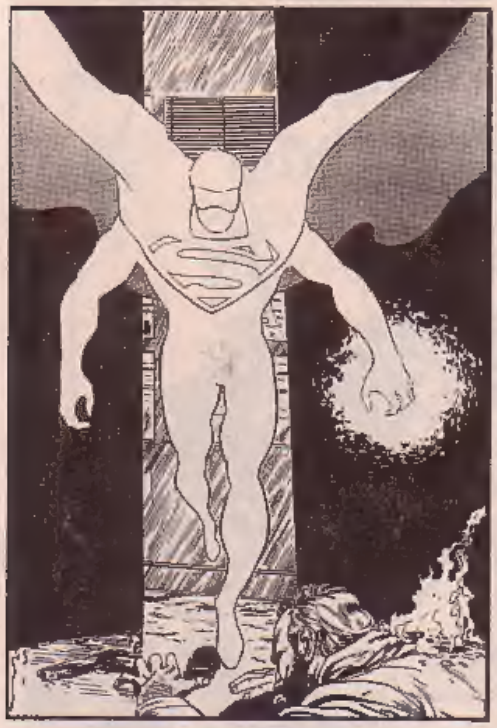
● The brochure in your hands introduces you to Imageland – our first stop on the tour. If you look carefully, you may spot the elusive Rob Liefeld, mobbed by a bunch of crazy comic collectors. (Please hide your brochure at this stage of the tour; otherwise, you might get mobbed too).

Web of Spider-Man #100 ™&© Marvel Ent. Group



Superman:The Man of Steel #22 ™&© DC

and *Web of Spider-Man* #100. You can clearly see Spider-Man and Green Goblin duking it out in *Spec* #200. Unfortunately, hidden from view at this time is the death of a major character. The glint of metal you can see behind the holo-grafx web-patterned cover of *Web* #100, is



Action Comics #687 ™&© DC

Spidey's new armor. The sign on the road forking off to your right announces the birth of a new Carnage in the new title, *Spider-Man Unlimited*. Please note the directions through the fourteen-part crossover to *Spider-Man Unlimited* #2. We will be providing you with further details on this trip in next month's tour guidebook. Also hidden somewhere between the three is a copy of *The Ren & Stimpy Show* #6. After a quick dust-off, Spidey will be helping the hapless duo to fend off the "cereal killer" – Powder Toast Man. (Refreshments are available at the back of the bus).

● In the mutant pens, you can see Wolverine and Rogue facing off against Sauron in the Savage Land in *Wolverine* #69. You will notice that this attraction "ties" in to the double-sized anniversary issue of *Uncanny X-Men* #300. Please check your seat-belt buckles as we encounter magnetic flux with the return of Magneto in this issue. Between the pylons on your right, Cable can be seen surrounded by Six-Pack in *Cable* #1.

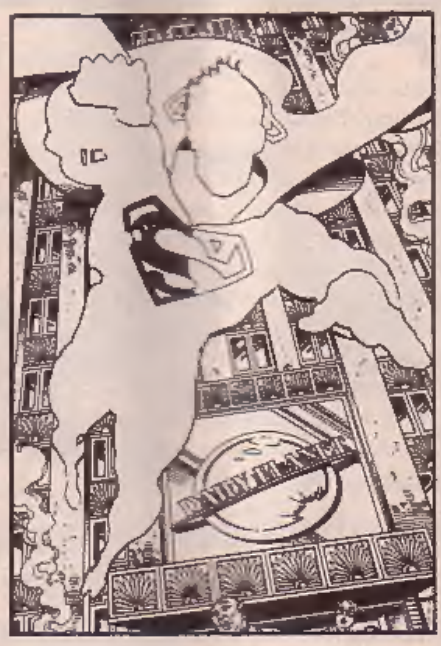
● Do not be alarmed, the Marvel Heavy Hitters on your left assaulting the bus are quite tame, and *The Invaders* to your right are an expected part of the Marvel show. You may also wish to note the titles– *Cyberspace 3000, Dances With Demons* and *Shadow Riders*– as we pass through the U.K. colony on our way out.

● The next stop on our whirlwind tour is the DC Domain. You may notice the black armbands donned by the inhabitants at the Superman memorial statue. Please remain calm. The four people you can see being suited up in *Superman* #78, *Superman: Man of Steel* #22, *Action Comics* #687 and *Adventures of Superman* #501, have taken over for the big guy until a DC moderator can be found. Please check the *CVM* #82 brochure for further details.

● We request that seatbelts be checked before we commence the Vertigo ride. We have it on good authority that this experience is quite safe, and of benefit to all collectors on this tour. *Kid Eternity* and *Sebastion O* will be added attractions in the near future. You may just catch a glance of ancient Baghdad at the end of this

Adventures of Superman #501 ™&© DC

ride in *Sandman* #50. Please ensure that you pass through the exclusive artist gallery featuring interpretations of Sandman at the end of this issue. Gallery sightings have been seen of Todd McFarlane, Dave McKean, Mike Kaluta and John Totleben among others.



Superman #78 ™&© DC

Icon #1 ™&© Milestone

● On the DC homefront, we see the Darkstars connection to the Green Lanterns established, and the stage set for the upcoming crossover with L.E.G.I.O.N. in *Green Lantern* #40. Speaking of those aforementioned groups, don't panic when you see L.E.G.I.O.N.'s main man in *Lobo: Portrait of a Victim*. We understand that the victim is one John Doe, and not a passenger on this bus (although, you may want to secure your valuables anyway). We are also given to understand that there have been rumors of Lobo upsetting a certain caped crusader. We will attempt to keep you posted as to possible developments relating to this in a later issue of the CVM brochure.

● As we move past the popular Milestone, please note the *Icon* #1 as we exit to...

● The Dark Horse Fairgrounds... 007 returns to the stables in *James Bond: Silent Armageddon* as the shaken, but not stirred, secret agent takes on the ultimate computer with the aid of a thirteen-year-old girl. Check your I.D. cards and Walther PPK at the door. Enjoy your trip through Frank Miller's *The Sin City Collection* on our way to the John Byrne alien landscape in the thirteen part *Aliens: Earth Angel*. (Unfortunately, at this time, we are unable to visit the *Comics' Greatest World* exhibit with Dark Horse's new superhero line as the exhibit is still under construction. We will return here when it's open to the public).

● You will notice a slight chill as we pass through the gates of the very popular Topps Dracula display. The temperature inside the Coach will be adjusted until we pass the *Dracula: Vlad the Impaler* sign.

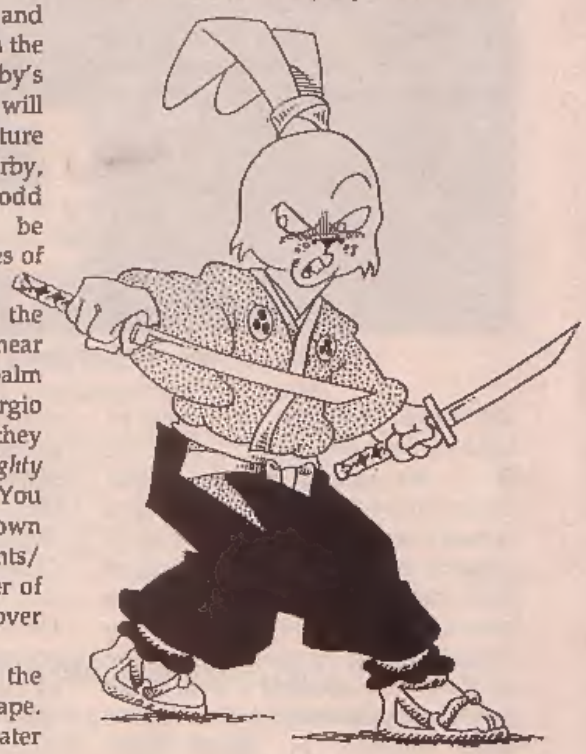
● As with Dark Horse's superhero exhibit, Topps' Jack Kirby monument is still being assembled, although the *Secret City (Saga)* is close to completion and should be available for viewing in the near future. Please note that Kirby's supernatural series, *Satan's Six*, will also be available soon. #1 will feature a cover pencilled by Jack Kirby, himself, with inks by Todd McFarlane. Kirby will also be scripting and drawing eight pages of the interior.

● We ask you to adjust the shades on your window as we near the Malibu Sun. Between the palm trees, you may be able to spot Sergio Aragones and Mark Evanier as they prepare the release of *The Mighty Magnor* under the Malibu flag. You may also catch sight of Dale Keown as he dodges the Ex-Mutants/ Dinosaur melee to draw the cover of Malibu's first official comics crossover with *Dinosaurs For Hire* #3.

● Further down the road, the Malibu *Megaverse* is still taking shape. We shall return to this site on a later tour.

● Don't miss the Fleetway and Tundra signs coming up on your left and right. Fleetway's *ABC Warriors: Khronicles of Khaos* by Pat Mills and Kevin Walker, and Tundra's *The Complete Bojeffries Saga* by Alan Moore

Dinosaurs For Hire ™&© Malibu Ent.

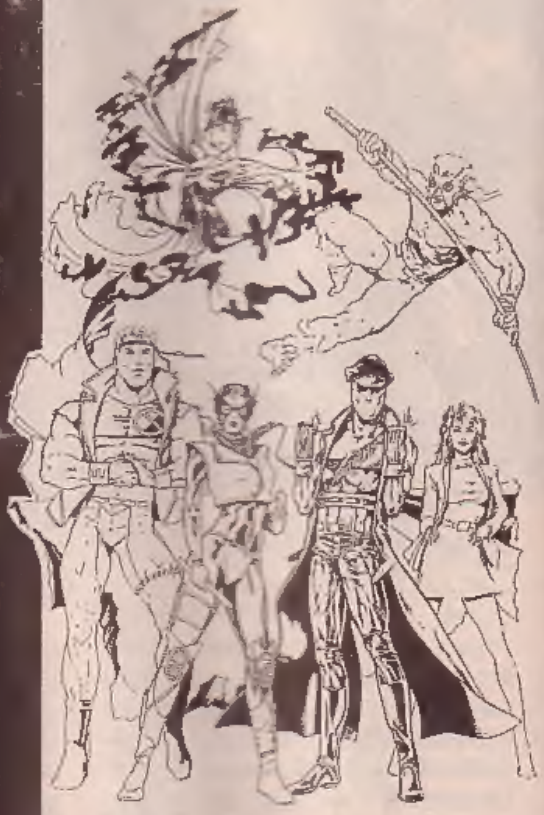


Usagi Yojimbo ™&© Stan Sakai

Ultraman ™&© Harvey

and Steve Parkhouse, will both be heading your way soon.

● As we near the end of this flying Future Picks tour, we ask you to note a few of the publisher parade grounds coming up and several of their titles on show. From Zen we have *Zen Intergalactic Ninja Earth Day Annual* with the storyline "Doomsday for Zen" and sporting a Sam Kieth cover; Mirage is offering volume 2 of *Usagi Yojimbo* by Stan Sakai; Innovation's *Forbidden Planet: The Saga of The Krell* repeats their adaptation and also includes previously unpublished art and design for the comics by Daerick Gross and the history behind the making of the film; Hero Graphic's Reiki warriors storyline will begin in *League of Champions* #11 and will include the first of eight trading cards; Harvey's *Ultraman* #1, featuring Japan's popular super hero, will include work by Dwayne McDuffie (Milestone) and Ernie Colon (*Magnus*); Caliber offers us *Deadworld* volume 2 and *U.N.Force Files* (the latter including work by Kieth Pollard, Tom Artis, Brian Stelfreeze and others); from the UK, Atomica ships across *Pale Horses*; and finally, Fantaco offer up a touch of horror with *Night of the Living Dead: London-Bloodline* by Clive Barker, Steve Niles and Carlos Castro.



Reiki Warriors ™&© Hero Graphics

● Well, that about brings us to the end of this month's tour of publisher parks and exhibits. We would like to thank you for traveling with CVM Future Picks Tours and hope that you have had an informative and enjoyable trip. Please don't hesitate to let us know your reactions to the tour. Comments can be forwarded to C.V Mail, at 15 Danbury Rd., Ridgefield CT 06877. Please ensure that you have your copy of *CVM* in your possession when leaving the bus. Check next month's catalogue for further tours.

IMPROVING THE IMAGE IN 1993

By Neil Hansen

Fresh from its break with Malibu Comics, Image Comics has plans for many new projects in 1993. Totally re-tooled and restructured, Image has begun its solo travels as a comic book company by not only promising new projects, but by also adding a publisher and a corporate structure to the line.

Tony Lobito, the new publisher, is aware of the potential of Image. However, he is not ignorant of the bad publicity generated by Image due to the lateness of their books while the company was affiliated with Malibu.

"One of the key things right now," admitted Lobito, "is coordinating with the artists. I will make sure (of the) coordinating between the artists and color separator to make sure the books get out on time. Production and coordination are the key things."

"We're starting fresh in March," Lobito continued. "Now that everything's in our full control, we're looking forward to doing everything on our own. By being self-contained, we're hoping to have a little bit more control."

BRIGADE © 1993, Rob Liefeld

Lobito's first hints of a future with Image occurred when he met Rob Liefeld two years ago.

"This has been a long process," said Lobito. "Before there was Image, there was Marvel. Back then, I was Rob's assistant, doing the convention tours. That's where I hooked up with Todd McFarlane and Erik Larsen."

Lobito's jobs, previous to Image, involved production coordination on the Fox television show *Cops*, for Barbara Langley Productions.

"I worked on one special," said Lobito, "called 'Terrorism in the U.S.A.' with Saban Productions."

His experience didn't quite prepare him for the vast undertaking of helping Image become a self-contained entity. However, Lobito found dealing with the artists hasn't been all that difficult.

"I would have to say I haven't been experiencing too many difficulties," Lobito asserted. "The ease lies in the fact that every creator has control to either make or break their books. I'm here to facilitate things, to make things easier, to help them promote their own books. It's basically their choice; if they choose to use me and my people, we're going to help them do it. The only difficulty I see is that there's quite a few artists, and they each have their own crews working for them. We're here to support them, place ads, and whatever other items they need produced."

Image Comics has an exciting array of plans for 1993, with many fan favorites returning in ongoing series and new heroes on the horizon.

To start out the springtime with a bang, Rob Liefeld brings us *Youngblood: Strikefile* in March. This three-issue anthology spotlights the most popular *Youngblood* members in solo adventures. Liefeld, and artist Jae Lee, present the adventures of Chapel as he confronts the sins of his past. Diehard, on the other hand, battles the Super-Patriot from

PHANTOM FORCE © Jack Kirby, 1993

Savage Dragon, with pencils and story by Liefeld and inks by George Perez.

Tribe (which was profiled in *CVM* #77) goes on the warpath in March, as writer Todd Johnson and artist Larry Stroman present a group of individuals brought together under hostile conditions, in Brooklyn.

Darker Image also premieres in March. This four issue anthology presents the adventures of three new characters in the Image universe. Rob Liefeld presents the adventures of Bloodwulf, an intergalactic bounty hunter who will stop at nothing to accomplish his assignment. *WildC.A.T.S* artist Jim Lee produces Deathblow, the story of a C.I.A. agent. The protagonist, seeking a cure in a monastery, instead becomes embroiled in a plot to cause the Biblical apocalypse (thereby ending the world). Finally, new Image artist Sam Kieth (with scripter William Messner-Loebs) gives us The Maxx, a decidedly offbeat hero. The Maxx believes he's fighting injustice in the Australian outback, with the aid of a jungle girl. The jungle girl believes The Maxx is a homeless man, suffering from delusions of grandeur.

The Maxx and Deathblow will appear in their own titles (in March and April respectively), and another new hero, Cybernary, will debut in *Deathblow* #1.

In the last of the March premieres, Al Gordon (*Legion of Super-Heroes*) and Jerry Ordway (*Superman*) show up at Image with a new hero called Wildstar. This time traveller suffers from a bad attitude, an unattractive appearance, and a complete lack of self-worth. To combat all those negatives, Wildstar is one of the most powerful forces on Earth– and his mission is to avert a war. After an initial four issue mini-series, *Wildstar* will become a continuing series later on in the year.

In April, legendary creator Jack Kirby enhances the image with a four issue mini-series called *Phantom Force*, which chronicles the adventures of Gin Seng, Professor Kublak, Apocalypse, Probe and Sensei as they battle Dark Claw and the Star Slavers. In addition to Kirby's pencils and story, the mini-series features co-penciller Mike Thibodeaux, and is inked by Rob Liefeld, Todd McFarlane, Jim Lee, Erik Larson, Scott Williams, Al Gordon, Jerry Ordway and Keith Giffen. (Kirby is also involved with Topps Comics' *Secret City Saga*, profiled in *CVM* #78)

Phantom Force #1 will be polybagged with trading cards drawn by Liefeld, McFarlane, Lee and Larson.

Bloodstrike teams veteran writers Liefeld and Giffen with the new penciller/inker team of "The Dans" – Fraga and Miki. Bloodstrike, a deadly strike force/internal affairs unit will keep Liefeld's *Youngblood* and *Brigade* in line. Things really heat up when they are eventually assigned to destroy the Brigade. (Cabbot, the leader of *Bloodstrike*, is *Brigade* chief Battlestones' brother). This title is due in April, along with the *WildC.A.T.S.* trade paperback (which reprints the first mini-series).

In the same month *Brigade* becomes an ongoing series, by Eric Stephenson (writer), Morat Mychaels (penciller), and Norm Rapmund (inker).

To finish April off with a bang, Alan Moore's *1963* mini-series begins with the first issue debut of Mystery, Incorporated. Known for redefining adult comics by integrating horror and social themes with *Swamp Thing* and *Big Numbers*, Moore attempts (with *1963*) to reinvent the Silver Age of comics. He hopes to bring back the fun and adventure of those bygone days, and will be aided in his quest by artists Rick Veitch, Dave Gibbons, and Jim Valentino.

Mike Grell (*Green Arrow*) joins the Image crew in May with *Shaman's Tears*. Handling art and story, Grell mixes metaphysics, science and American Indian lore. This eclectic mixture comes into play as Grell explores a 1992 Russian space mission in the wake of the dissolution of the Soviet Union, and

SHAMAN'S TEARS © 1993 MIKE GRELL

COMICS VALUES ANNUAL 1993-94

Every Collector Values A Second Opinion

Available in June

discovers secret experiments uniting DNA from humans and animals in hopes of forming a new race.

Keith Giffen also has a title coming out in May called *Trencher*, a title written and drawn in the style of DC's *Lobo* (a character Giffen also created).

Meanwhile, John Prophet spins off from *Youngblood* #2 into his own title. *Prophet* written and pencilled by Liefeld, and inked by Danny Miki, probes the world of a man created in the past to fight evil in the future.

Jim Valentino's mystery man returns to solve the case of a copy-cat hero in *Shadowhawk II*. In addition, Shadowhawk battles a government-hired assassin named Slaughter. Valentino writes and pencils the three issue mini-series, with inking by Chance Wolf.

Also in May, the first *Youngblood Yearbook* comes out. This will detail the adventures of the Youngblood Away Team and the production chores will be handled by Eric Stephenson, Chap Yaep and Norm Rapmund.

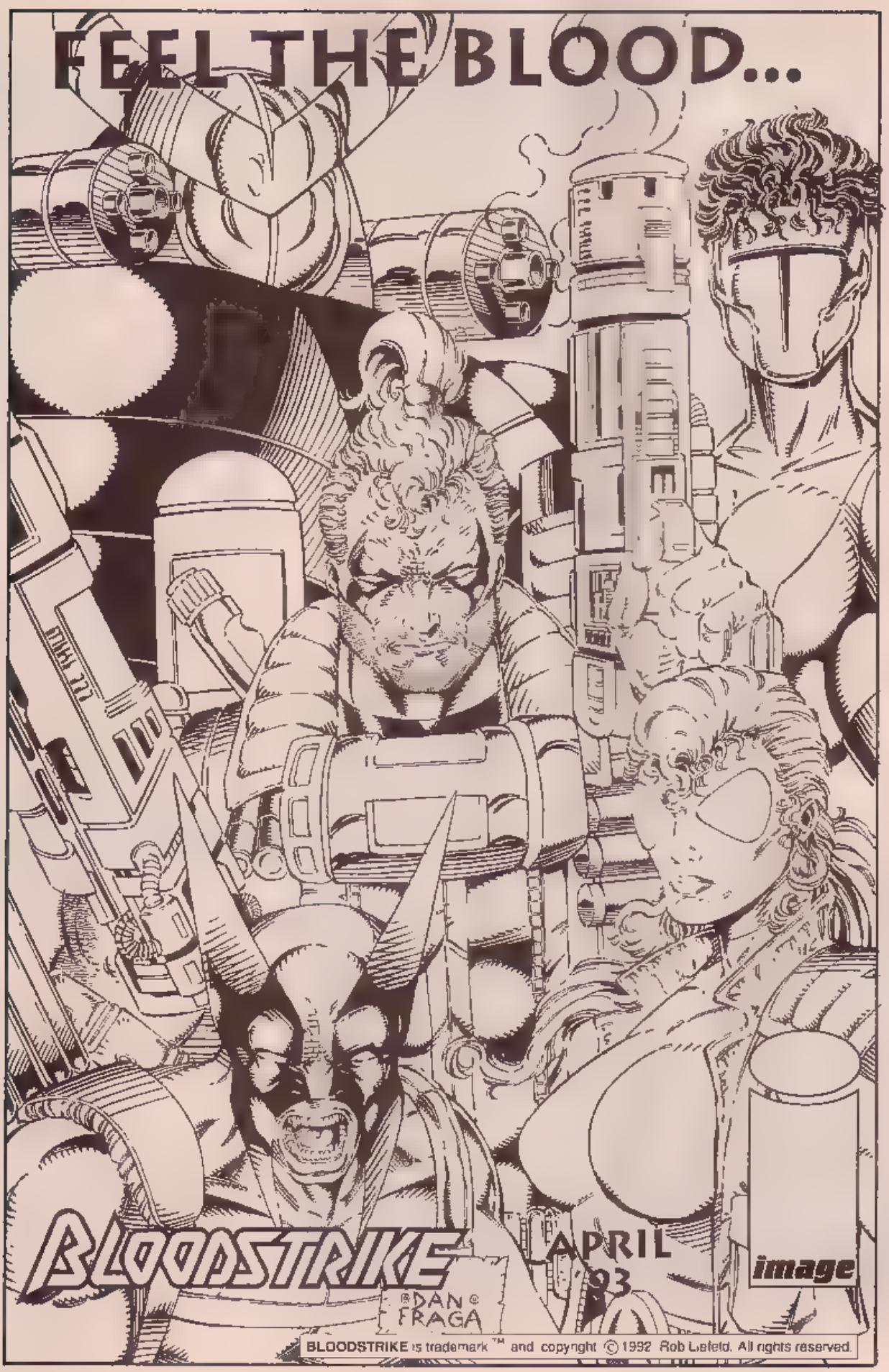
Erik Larson's *Savage Dragon*, Rob Liefeld's *Brigade*, and Jim Lee's *WildC.A.T.S* will all be receiving ongoing series in June.

Slated for summer release, *Ripclaw* and *Stryke Force* will spin off from *Cyberforce*. Eric Silvestri, Jordan Raskin and Marc Silvestri handle the origin of Ripclaw, while Marc Silvestri, Brandon Peterson and Dan Panosian handle the adventures of Stryker and his band of mutant bodyguards.

In Image's future, Grant Morrison will take over the writing chores on *Spawn*, when McFarlane and Moore begin work on the *Violator* mini-series. *Youngblood* comes back in the fall, in a regular title. In a title connected to *Spawn*, Hilary Barta and Doug Rice will write *Stupid*.

With high profile projects like these, Image hopes to expand their marketplace.

"I know one of the goals has been to make the medium of comic books a more accessible medium," said Lobito. "They definitely want to reach more markets, as far as getting more readership. Right now, if you say you read comics, it's more like a closet thing, more so than a widely accepted thing. That's always been a goal when I spoke with Rob and Todd, to get comics more widely accepted. Also, one of their goals is to make the market share a more even thing, instead of one company monopolizing it....like Marvel."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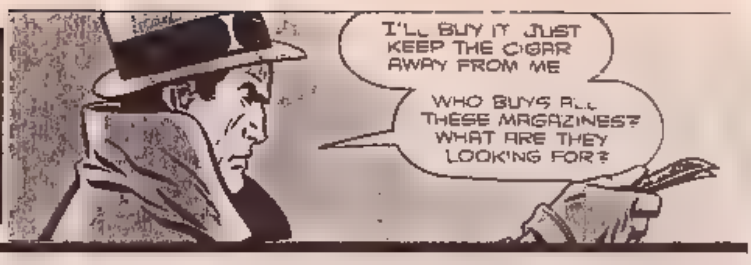


Dear Brian,

I come here to praise Superman, not to bury him.

First of all I'd like to say that I enjoy reading *Comics Values Monthly*. I try to pick up a copy several times a year to stay on top of the comics market and to checklist my own small collection.

The purpose of my letter, however, is to respond to Robert Andres' letter regarding Superman and your reply in the C.V.Mail column (#78). Mr. Andres mentions several criticisms of the Man of Steel and I'll briefly mention them here, He thinks that:

1. Superman needs a new costume as the old one is silly looking and dated.
2. The whole unmasked secret identity involving Clark Kent is ridiculous and should be scrapped
3. Superman needs a change in attitude. He recommends that DC make the character more violent as in Lobo or Deathstroke the Terminator - two popular DC characters.

In your reply you stated that you agree that the character is outdated and that he should be completely re-invented.

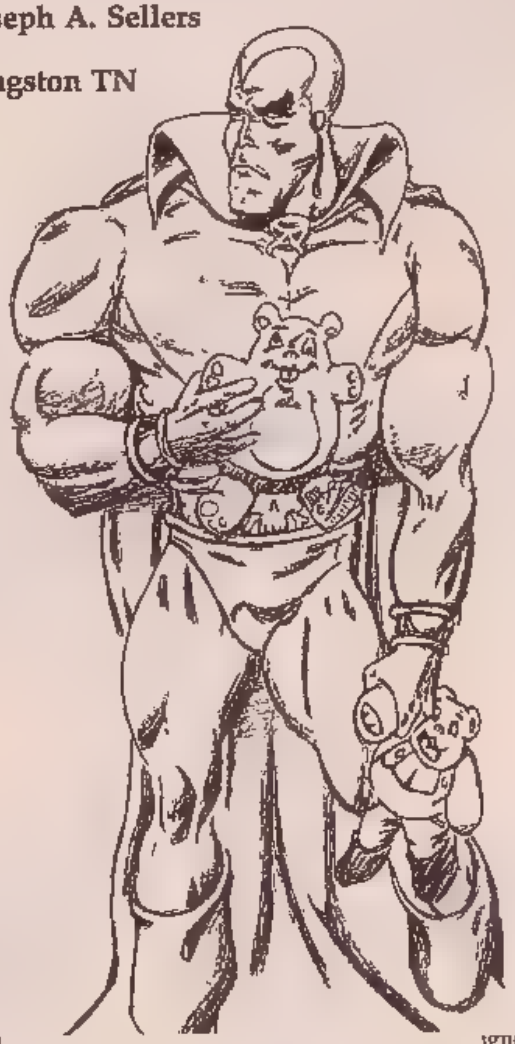
I guess I'm considered to be an "older" comics reader since I'm 31 years old. As a child I really enjoyed reading Superman and now that I'm reading comics again I tend to favor the older heroes of my youth. I'm not opposed to change, however, when it is needed. I wonder if either you or Mr. Andres have read a Superman comic in the last 6 years? The Superman character had grown very stale and was pretty badly outdated. But in 1986, DC, along with John Byrne, revitalized the Superman titles, They now have exciting, well written storylines and characterization. Your own magazine stated that the Superman titles are the most consistently enjoyable and well written super-hero comics on the market, (March '92)

Mr. Andres' first criticism is the Man of Steel's uniform. He says, "It's time Superman started wearing his underwear on the inside like everybody else" and "Red boots with a yellow belt was fine in the disco crazed seventies, but not in the 1990's." In this instance I'll have to side with tradition. The uniform is basically the same as it was in the 1930's. (I didn't realize that disco was around then!) It has to be tight fitting to be protected by his aura of invincibility. A loose fitting uniform would be routinely torn to shreds. It's certainly no sillier looking than the time honored uniforms worn by Batman, Captain America, the Fantastic Four, or any other hero popular with today's fan boys.

Superman's secret identity plays a very strong role in the modern Superman storyline. Superman is Clark Kent. He did not realize that he was from another planet until he was in high school. He only assumed the alter-ego of Superman when he became an adult. The fact that he does not wear a mask can be a little hard to swallow, but the writers have partially solved this dilemma. Most of the people that know Clark Kent and Superman are already aware of his dual identity, (Lois, Ma and Pa Kent, and Lana Lang). The only major character that is still in the dark is Jimmy Olsen.

Joseph A. Sellers

Kingston TN



Mr. Andres' last criticism is that the Man of Steel needs to be more violent. It seems to me that the newer, more violent, heros are a dime a dozen, with a few exceptions (Deathstroke the Terminator comes to mind). Most are not very well written; they rely too much on violence. If that is what you want to read then there is plenty of it on the shelves every week. If, however, you like well written stories with interesting sub-plots, good characterization along with plenty of action, then read the *Man of Steel*. The comic has addressed issues from homelessness to spouse abuse. I'd hardly call that "hopelessly outdated".

David Whitsett
Owensboro, KY

Dear David,

The make-over John Byrne did on Superman was certainly a good beginning, but I don't think that subsequent writers went far enough with the precepts that Byrne laid out. I'm not changing my mind on what I said about Superman, they are well written books; I'm just bored with 54 years of the same guy. And besides, he's already dead. So, when they do bring him back, he couldn't possibly be the same, could he? Wouldn't that be a little ridiculous? Wouldn't we all feel like we'd been suckered in again?

Put it like this– if Superman comes back exactly the same, I'll kill him myself. I'll beat his big red Krypton butt up and down the block. Any questions, fanboy?

Violent Brian

Dear Editor,

The time is appropriate for ANIA and related products, as is demonstrated by recent world and national events. African-Americans and other minorities sorely need items addressing their needs. Oriental-Americans already have a foothold in the comic industry, with several Oriental-American heroes.

These are very prickly times. African and Hispanic-Americans, and other minorities, have been ignored and suppressed for the past 12 straight years (not to mention the last 400) They've just tasted blood – fresh from the political road kill of November 2nd, charged up from the recent *Malcolm X* movie, inspired by Eddie Murphy's *Distinguished Gentleman* and Bill Clinton's pledges and appointees– and they want more.

I would like to thank all of our readers who stopped by *CVM*'s booth at the Great Eastern Convention. We had a great time and look forward to meeting more of our loyal fans at future shows. I also want to thank everyone who entered our contest and congratulations to the winners of signed *CVM* #79 & #77 cover blowups by Sean Chen and Katheryn Bollinger (Valiant) and Larry Stroman (Image):

Conway Lau: Flushing, NY
Tricia Tullis: Middle Island, NY

Peace,
John Laub

Ladies and gentlemen, it is my contention that the comic book industry is not immune to change.

Nabile Hage
Dark Zulu Lies Comics

Dear Nabile,

I wholeheartedly agree with you; the comic industry must change to meet the needs of a changing world. As anyone who reads these letters pages knows, I regularly call for more minority inclusion in comic books (specifically for more positive minority role models; we all know that negative minority images abound in the comics industry). Products like your companies' books are helping to offset that balance.

A major breakthrough on the horizon is DC's upcoming Milestone imprint. These books will be created exclusively by African-Americans and other minorities. Here's hoping these endeavors will prove successful.

ACLU Brian

Dear Brian,

I recently found a dozen 26 year old comic books at my Grandmothers' house, and wanting to know the value of them I went to the nearest bookstore in my hometown of Weirton WV– Readers Choice. All of my questions were answered by your magazine, which was highly praised by the fellow who worked at that store.

Recently, while at a flea market in West Virginia, I purchased a comic book in good condition for $2.00. The name of the comic book is as follows. *Cowboy Romances* #2. It was published by Interstate Publishing Corporation of New York City. On the cover are actors William Holden and Mona Freeman. This was way before my time!

My search for the worth of this particular comic book has been without any merit. My question is, can you tell me if I've made a good buy, and if so, what is it worth? The comic seems to be in very good condition, but I'm not a serious collector. Since your publication is considered to be the "Bible" of the comic book industry, I've turned to you in hopes of an answer

Thanks for your time and consideration

John W. Kuntupis
Columbus OH

Dear John,

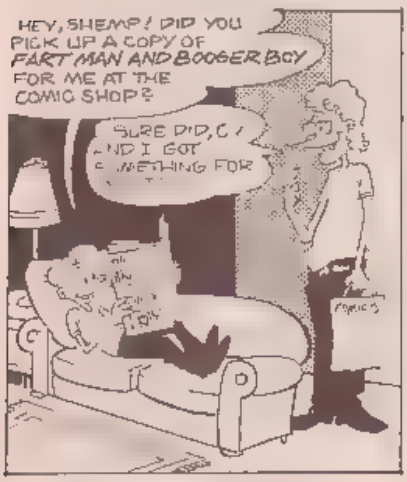
Your helpful comic book store buddy should have directed your attention to our *Comic Values Annual*. This is the book that has the most comprehensive listings in the pricing industry, and as such, it has your issue of *Cowboy Romances* listed. The issue in question is worth $60.00.

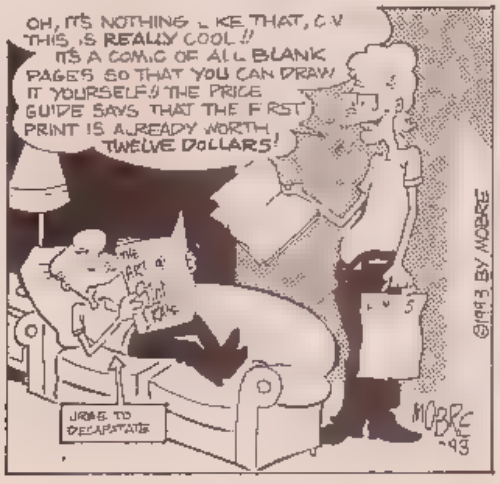
Interstate Publishing was just a subsidiary imprint owned by Marvel, so Cowboy Romances is listed in our Marvel section in the Annual. To lessen confusion in situations like that all books listed in our Annual are also listed in an alphabetical index in the back of the book, and the index indicates what page(s) that particular book is listed on.

The reason we publish an annual price guide is that we simply don't have the space to list all the books we do pricing research on in our monthly magazine. Books like *Cowboy Romances* just don't fluctuate in price enough to merit their having a spot in our monthly magazine, but we try to list everything we can in our *Comic Values Annual*.

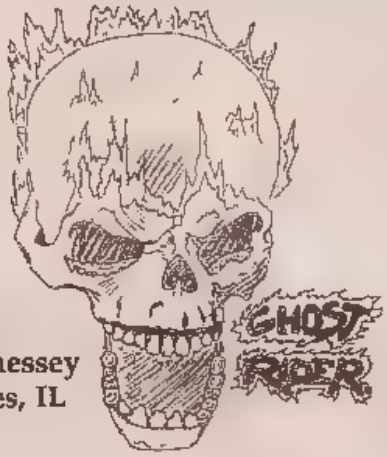
Booksellin' Brian

C.V.Funnies **by MOBRE**





C.V.Gallery



Matt Hennessey
Des Plaines, IL

Benjamin Clifford
Brookings OR

Jeff Brunson
Red River NM

All artists whose work appears on the *C.V.Gallery* page will win a *CVM Superman Special Memorial Issue.* Send your black and white drawings to:

C.V.Gallery
15 Danbury Rd
Ridgefield CT
06877

TOP 100

The top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	STORMWATCH	1
2	SPAWN	10
3	DARKER IMAGE	2
4	RAI & FUTURE FORCE	9
5	PITT	4
6	VENOM	3
7	X MEN	19
8	UNCANNY X-MEN	298
9	MAGNUS ROBOT FIGHTER	24
10	WILDSTAR SKY ZERO	2
11	HELLSTORM	1
12	SUPREME	6
13	FANTASTIC FOUR	375
14	IMAGE SWIMSUIT SPECIAL	1
15	X FORCE	21
16	SPIDER-MAN 2099	6
17	NAMOR THE SUB MARINER	37
18	PUNISHER 2099	3
19	WILD THING	1
20	X FACTOR	80
21	WOLVERINE	86
22	BLOODSHOT	4
23	AMAZING SPIDER MAN	376
24	HARDWARE	1
25	BLOOD SYNDICATE	1
26	DOOM 2099	4
27	SPIDER MAN	33
28	ETERNAL WARRIOR	10
29	SECRET DEFENDERS	2
30	SILVER SURFER WARLOCK	2
31	SIMPSONS COMICS	1
32	LEGIONNAIRES	1
33	X-O MANOWAR	18
34	SHE HULK	50
35	SOLAR MAN OF THE ATOM	21
36	DEATH HIGH COST OF LIVING	2
37	HARBINGER	17
38	H A R D CORPS	6
39	GHOST RIDER	38
40	SUPERGIRL TEAM LUTHOR	1
41	RAVAGE 2099	5
42	BLACK AXE	1
43	PREDATOR RACE WAR	1
44	SHADOWMAN	13
45	ARCHER & ARMSTRONG	10
46	SUPER SOLDIERS	1
47	DEATHS HEAD II	5
48	SANDMAN MYSTERY THEATRE	1
49	MIDNIGHT SONS UNLIMITED	1
50	WEB OF SPIDER MAN	90
51	INCREDIBLE HULK	404
52	SPECTACULAR SPIDER-MAN	190
53	GH RIDER BLAZE VENGEANCE	8
54	SILVER SURFER	78
55	SANDMAN	48
56	BATMAN LEGENDS DARK KNIGHT	9
57	ALIENS COLONIAL MARINES	5
58	SUPERMAN GALLERY	1
59	MORBIUS	8
60	REN & STIMPY	5
61	X-MEN ADVENTURES	6
62	EXCALIBUR	64
63	PUNISHER WAR ZONE	14
64	BATMAN	491
65	BATMAN SHADOW OF THE BAT	11
66	DRACULA VLAD THE IMPALER	1
67	NEW WARRIORS	34
68	IRON MAN	291

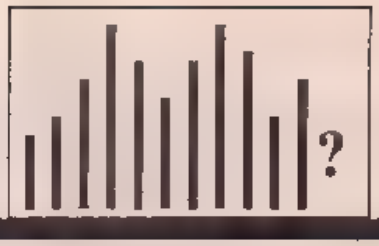
STORMWATCH © 1993 Jim Lee

RANK	TITLE	ISSUE #
69	WARLOCK & INFINITY WATCH	15
70	THOR	461
71	PUNISHER	77
72	SPIDER-MAN CLASSICS	1
73	DETECTIVE COMICS	658
74	PUNISHER WAR JOURNAL	53
75	ENIGMA	2
76	AVENGERS	361
77	MYS-TECH WARS	2
78	NEXT MEN	12
79	DARKHAWK	26
80	DARK HORSE COMICS	7
81	CAPTAIN AMERICA	414
82	GUARDIANS OF THE GALAXY	35
83	MARVEL COMICS PRESENTS	126
84	MARVEL COMICS PRESENTS	125
85	JUSTICE LEAGUE AMERICA	73
86	GRENDEL:WAR CHILD	7
87	HARDWARE(newsstand)	1
88	BLOOD SYNDICATES(newsstand)	1
89	DAREDEVIL	315
90	SILVER SABLE	11
91	PUNISHER ARMORY	6
92	RAY BRADBURY COMICS	1
93	BATMAN ADVENTURES	7
94	NIGHTSTALKERS	8
95	WHAT IF?	20
96	AVENGERS WEST COAST	83
97	NEW TITANS	96
98	DARKMAN	1
99	CODENAME GENETIX	4
100	INCOMPLETE DEATHS HEAD	4

BRIGADE™ '93
COLDSNAP™
LETHAL™
BOONE™
MARAT + RAYMUND.
APRIL '93
image

C.V.MOVERS

Retailers From Across America, Canada and Abroad Report on the State of the Market in Their Region



NORTH EAST

Thomas Fish
FRONTLINE COLLECTIBLES
Hastings-on-Hudson,NY

DC Thank God for Superman! It's the only thing they have gotten right in a long, long time. Besides that, and the Vertigo titles which show promise, there is little else to say about DC. Even with all the #1 issues that have come out recently in the DC Universe, there have been no bagged versions or special covers for them. From a sales standpoint you have to question their marketing. It works for Marvel. DC, you are losing your market share, open your eyes!

MARVEL All books with special covers or bagged versions sell out. The trend for us is that the more special editions we sell, the less we sell of regular issues. *Amazing Spider-Man* and *X-Men* are always strong sellers while all those *Avenger* and related titles are like death. The *2099* titles are hot, while *Venom* is red hot. Look for *Venom* #1 to be selling at a premium long before #6 comes out. Does anyone buy *Wonder Man*?

OTHER PUBLISHERS Image is the new king. All of my customers buy multiple copies of each issue. Collectors, especially new ones just discovering the joy of comics, want complete Image runs, thus driving up the prices on the early ones. *Shadowhawk* #1 is red hot and *Spawn* #2 and #3 are harder to come by than #1. On another note, Eclipse's *True Crime* #1 featuring John Gotti should be a hot item.

SILVER AGE The best investments out there are key silver age books (make no mistake about it). When was the last time a *Fantastic Four* #48 or an *Incredible Hulk* #1 went down? Why gamble? Key issues are an easy sell for both dealers and investors alike. Recent realized prices: *Spider-Man* #14 vf/nm $850, fn $500; *Iron Man* #1 vf $250; *Silver Surfer* #4 vf $180.

TOP TEN
COMIC BOOKS
1. All *Superman*
2. *Pitt*
3. *Venom*
4. *Spawn*
5. *Supreme*
6. *Spider-Man 2099*
7. *Amazing Spider-Man*
8. *X-Men*
9. *Savage Dragon*
10. *Shadowhawk/WildC.A.T.S*

TOP FIVE TRADING CARDS
1. Everything we don't order
2. DC's we do order
3. Sleepwalker
4. Deathlok
5. Moon Knight

NORTH CENTRAL

Chris Hallsman
COMIC BOOK CITY
Madison, OH

DC There isn't much good to say about DC; it seems that everyone else is eating their lunch for them. They suffer from an obvious lack of direction, with only a few exceptions. P. Craig Russell's *Legends of the Dark Knight* was beautiful and sold well. *The Spectre* was somewhat of a moderate surprise that sold fairly well. The only thing that's keeping them out of bankruptcy court is the outrageous success of the Funeral for a Friend storyline. DC has played the media with more finesse than a twelve year old in Super Mario Land.

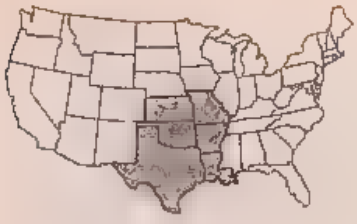
MARVEL Overall sales are slacking off a bit, except (big surprise) the special covers. *Amazing Spider-Man* #375, *Avengers* #360 and *Iron Man* #290 come readily to mind as examples of books that didn't even get a chance to stretch their legs and comb their hair before they suddenly found themselves in some stranger's comic box. The downside of the glitz is that everyone's unemployment insurance isn't enough to allow them to buy all the comics in the world. Old standbys are dying of boredom. *Dr. Strange, She-Hulk, Daredevil* and even *Captain America* just sit around in their underwear, smoking smelly cigars playing Go-Fish all day long. *Venom* has been very busy, as has *Cable* (although he's slowing down a bit because of his tardiness problem).

OTHER PUBLISHERS Image has become hotter than the Elvis stamp; even *Shadowhawk* does very well. I thought they would make a big splash and then drown while trying to doggie paddle. Not much luck with Valiant, although *Bloodshot* with the foil cover blew right out of here. It seems, however, that once people pick up and read a Valiant book they are going to continue to do so.

TOP TEN
COMIC BOOKS
1. *Spawn*
2. *Pitt*
3. *WildC.A.T.S*
4. *X-Men*
5. *Uncanny X-Men*
6. *Venom*
7. *Superman* titles
8. *Supreme*
9. *Robin III*
10. *Cable*

TOP FIVE TRADING CARDS
1. Marvel Masterpieces
2. X-Men II
3. Unity
4. Chris Achillos
5. Silver Surfer Prism Cards

SOUTH CENTRAL



Leroy Young
KWALITY COMICS
Lawrence, KS

DC The top ten list isn't big enough, with all four Superman titles getting their share of the market. Of course anything Superman is getting its share of the market, from cards to T-shirts to back issues. It will be interesting to see if DC can keep the higher sales volume with the Batman build up. *Death:The High Cost of Living* has been the most promising mini series from DC in a long time. It's too early to tell if the Vertigo Line will take off. *Shade, Swamp Thing, Animal Man* and *Doom Patrol* needed a magic wand to turn their sales numbers around but *Sandman* and *Hellblazer* were doing well before going under Vertigo.

MARVEL Marvel still has a respectable share of the market with their X-titles, *Venom*, the *2099* series. I almost forgot about the pretty covers. The X-titles have dropped back to their normal sales levels with the X-ecutioners Song over with. *Venom* is very popular. The *2099* series have dropped off since the first issues, but that is typical, and they are still selling very well. The use of special covers has boosted sales, especially on some of the Milestone issues. We may be seeing a time when the smaller Direct Market stores may not risk carrying all mainstream titles. There are several new comics that are well below acceptable sales standards. The popular titles are still in demand as well as the back issues.

OTHER PUBLISHERS Image is still king. Eager buyers wish they could get their books out on a timely basis. All Image titles are great sellers, including their back issues. Valiant is doing very well in this area. If Valiant titles ever catch on nationwide, the back issues will go through the ceiling even more than they already have. Dark Horse has kept in the race with *Aliens, RoboCop* and *Predator* stories.

TOP TEN
COMIC BOOKS
1. *Spawn*
2. *Pitt*
3. *Action*
4. *Adventures of Superman*
5. *Superman*
6. *Man of Steel*
7. *Venom*
8. *Death*
9. *X-Men*
10. *X-Force*

NORTH WEST

Jeff Hicks
PLATINUM COMICS
X-CHANGE
Burien, WA

DC *Superman* is too hot; everybody wants them. Two best sellers are *Justice League America* #70 and *Superman* #75 bagged. Vertigo is catching on. *Spectre* is hot. *Robin III* is OK at best. *Crucible #1* sold good.

MARVEL *Venom* #1 was a multiple cover frenzy. All *2099* titles are selling briskly. Best selling X-Title is *X-Factor. Ren & Stimpy* always sells out. *Amazing Spider-Man* was selling well, #375 is late. March looks good for Marvel with *Spider-Man, Uncanny X-Men* #300 and *Fantastic Four* #371 second printing.

OTHER PUBLISHERS The Indies are taking over, and Valiant is the clear leader in sales. Their orders now double the combined publishers. *X-O Manowar* #14 is my best selling comic of all time, and #15 will be even better. *Turok* #1 is the pick of the year. *Magnus* #12– 'nuff said. *Rai* back issues are scorching in anticipation of *Rai & Future Force* #9. *Shadowman* is hot, and #8 is my best selling back issue, grab issues #9-12. *Bloodshot* is already double to triple cover price. *X-O Manowar* issues #1-5 sell for ten times cover easy. *Magnus* issues #21-25 are required reading. *Harbinger* issues #1-6 are gone, along with the Trade Paper Back. Topps' *Dracula* did very well, back issues are soaring. Image is hot, there shipping is not. How will they catch up? *Spawn* is best. *Youngblood and WildC.A.T.s* sell fast Hot back issues are *Shadowhawk, Cyberforce* and *WildC.A.T.s* II. Dark Horse, Innovation, Now, Millennium, Continuum, need to ship on time, stop the messes and run the presses. These companies need to have ongoing series.

TOP TEN
COMIC BOOKS
1. *X-O Manowar*
2. *Eternal Warrior*
3. *Venom*
4. All *Superman*
5. *Bloodshot*
6. *HardC.O R.P.S.*
7. *Spawn*
8. *Harbinger*
9. *Shadowman*
10. *Magnus* & all *2099* titles

TOP FIVE TRADING CARDS
1. Doomsday
2. Marvel Masterpieces
3. Spider-Man I
4. Marvel II singles
5. Unity

SOUTHWEST

Chris Shorb
Matt Ballesteros
METRO COMICS
Santa Barbara, CA

DC It's January, and the top four DC titles still remain *Superman, Superman, Superman* and *Superman*. I guess it's true what they say about you're never so popular until you're dead Speaking of *Death, The High Cost of Living* is a great seller. We are seeing a lot of excitement surrounding the Vertigo line, and with the talent DC has assembled, our expectations should be more than fulfilled.

MARVEL Well, special covers and gimmicks not withstanding, amazing price increases per book (*Darkhawk* #25 at $2.95), still sell. But otherwise, even some Marvel flagship titles are sinking. *Avengers, Captain America*, non-special *Dr. Strange, S.H.I.E.L.D*, and others are all cases in point. Oh yeah– *Venom* is sizzling

OTHER PUBLISHERS All coupons and special editions (Gold and Platinum) sell well, regardless of ridiculous mark-ups. We expect *Turok* and *Spawn* issues #8-11 to break records for their respective companies. Dark Horse is still the king of all the other independents, but Tundra is up and coming. We like their comics, so buy them!

TOP TEN
COMIC BOOKS
1. *Superman* (any title)
2. *Spawn*
3. *Pitt*
4. *Venom*
5. *Death*
6. *Uncanny X-Men*
7. *Bloodshot*
8. *Amazing Spider-Man* #374
9. *Sandman*
10. *Shadowhawk* #3

TOP FIVE TRADING CARDS
1. Marvel Masterpieces
2. Marvel III (tie)
3. All adult funding cards (tie)
4. Unity
5. Spider-Man cards

CANADA

Alan Price
L.A. COMICS & BOOKS
British Columbia

DC Lots of pre-orders for DC's new Vertigo line; *Sandman* now outselling *Batman*. Other titles are slow; *Hammerlock*, *Deathstroke* etc. Scratch 'em! I heard some high prices being offered on Cable T.V. for *Superman* #75 1st printings. Caveat emptor & remember P.T. Barnum's dictum. I'd hate to see the comic hobby go through some of the stuff that's happening with cards at present.
MARVEL *Venom* #1 heated up Marvel sales in our store in this cold January. Other titles have slowed: *Spider-Man*, *Punisher War Journal*, *Moonknight*. There's lots of anticipation for *Uncanny X-Men* #300, *Web of Spider-Man* #100 and *Spectacular Spider-Man* #200. Most of my customers are saying yes to foil, holo or precut covers.
OTHER PUBLISHERS *Bloodshot* #1 – cover of the year? Image titles are strengthening, and getting heavy pre-orders. More interest shown lately in Manga, especially *Raika*, version 1.1 & continuing support for *Macross*. Peter Bagge's *Hate* still rules in these parts. I heard some high prices being offered on Cable T.V. for Superman 75st printings.

TOP TEN
COMIC BOOKS
1. *Superman* #75
2. *Spawn*
3. *X-Men*
4. *Uncanny X Men*
5. *Pitt*
6. *Wolverine*
7. *Punisher*
8 *Spider-Man*
9. *Ghost Rider*
10. *Batman*

TOP FIVE TRADING CARDS
1. Fleer Ultra
2. Stadium Club
3. Marvel Mastery
4. TSR
5 Cosmic cards

INTERNATIONAL

Zoe Hawton
TOP 10 SOHO
Soho, London

DC Yawn, it's the *Sandman* and cohorts, getting so hot that I remembered who DC were. Shock Horror-Mutant mania is finally usurped by a DC fantasy goth; *Death* arrived one quiet Tuesday morning and reaped success. Vertigo looks set to reach dizzying heights, even shade sales have doubled, all change.

Superman haunts us, and it's not like we're going to be surprised is it? Await adventures of #500. Let's hope his life of goodness means that he's re-incarnated as something better.
MARVEL Oh, and gee it's the kids as well as me, who are sick of those covers. Shiny, sparkly, all that glitters is not gold – and I think some of the recent storylines certainly proved that. It ain't happening anymore, use your "Image"-ination. Not more tired formula's!
OTHER PUBLISHERS *Pitt* was cool; worth the wait and great layout. Well done Image. Yes it's mainstream, mass appeal, but why not, it sells. Dollars are where it's at, so everyone's placing orders for *Spawn*. *White Trash*, by the innovative Tundra, is the other big news on the Indie front. There is massive interest here encompassing non-regular readers. With guns, cars and Elvis, this rocking hard, heavy and very animal book, has even Simon Bisley recommending it.
TRADING CARDS Several tiny pieces of printed cards and all for the price of a real comic! Something to to watch for is unscrupulous dealers who have pre-checked boxes and removed all the holo/prism cards. Buy sealed boxes whenever possible. Ever get the feeling you're being ripped off kids?

What, me cynical? I thought the Surfer prism cards were great value and quality.

TOP TEN
COMIC BOOKS
1. *Death*
2. *Sandman*
3. *Pitt*
4. *Spawn*
5. *X-Men*
6. *Dracula* (TOPPS)
7. *Spidey 2099*
8. *Uncanny X-Men*
9. *Wild C.A.T.S*
10. *Venom*

TOP FIVE TRADING CARDS
1. Unity Chromium Cards-Rai
2. Marvel Master Works. Special cards-Surfer vs.Thanos
3. Spidey vs. Venom
4. Wizard Spawn Prism
5. Surfer Previews Prism

ARTISTS

Abel, Jack	JA
Abell Dusty	DAb
Adams, Art	AAd
Adams. Neal	NA
Addeo Stephen	StA
Adkins, Dan	DA
Albrecht Jeff	JA
Alcala. Alfredo	AA
Anderson Brent	BA
Anderson Murphy	MA
Andru Ross	RA
Aparo Jim	JAp
Argones, Sergio	SA
Austin Terry	TA
Ayers Dick	DAy
Badger Mark	MBg
Bagley, Mark	MBa
Bakie Jim	JBa
Bailey Bernard	BBa
Baker, Kyle	KB
Baker Matt	MB
Barks, Car	CB
Barreto, Ed	EB
Barry Dan	DBa
Beauvais. Dennis	DB
Beck, C C	CCB
Binder, Jack	JaB
Bingham, Jerry	JBi
Bird Charles	CBi
Bisley Simon	SBs
Bissette, Stephen	SBi
Blevins, Brent	BBl
Bode. Vaughn	VB
Bogdanove, Jon	JBg
Bolland Brian	BB
Bolle, Frank	FBe
Bolton, John	JBo
Bond, Philip	PBd
Boring Wayne	WB
Boxell, Tim	TB
Brathwaite. Doug	DBw
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Bright Mark	MBr
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Broderick, Pat	PB
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Brunner, Frank	FB
Buckler Rich	RB
Budget, Greg	GBu
Burnley, Jack	JBu
Burns, John	JBn
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Buscema, Sal	SB
Butler, Jeff	JBt
Byrne John	JBy
Cameron, Lou	LC
Campbell, Stan	StC
Capullo Greg	GCa
Cardy Nick	NC
Chadwick, Paul	PC
Chan Ernie	ECh
Charest, Travis	TC
Chaykin Howard	HC
Cirocco, Frank	FC
Claremont. Chris	CCl
Cockram, Dave	DC
Colan. Gene	GC
Colby Simon	SCy
Cole, Jack	JCo
Cola, Leonard B	LbC
Collins, Mike	MC
Colon Ernie	EC
Corben. Rich	RCo
Costanza, Peter	PrC
Cowan, Danys	DCw
Craig Johnny	JCr
Crandall, Reed	RC
Crumb Robert	RCr
Culdera, Chuck	CCu
Cullins, Paris	PCu
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Davis, Jack	JDa
Day Gene	GD
Dietch. Kim	KDe
DeZuniga. Tony	TD
Dillin Dick	DD
Dillon Steve	SDi
Ditko. Steve	SD
Dixon John	JDx
Dobbyn Nige	ND
Doherty, Peter	PD
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Dorey Mike	MDo
Drake, Stan	SDr
Drucker, Mort	MD
Duusema, Jan	JD
Dwyer Kieron	KD
Edlund, Ben	BEd
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Elder, Bill	BE
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Epting,Steve	SEp
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Estrada, Ric	RE
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Everett, Bill	BEv
Ewins. Brett	BEw
Ezquerra Carlos	CE
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Feldstein A	AF
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Fox, Matt	MF
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Frenz, Ron	RF
Fujitani(Fuja), Bob	BF
Gammill, Kerry	KGa
Garney Ron	RG
Gaughan, Jack	JGa
Gibbons Dave	DGb
Gibson. Ian	IG
Giffen Keith	KG
Giordano, Dick	DG
Golden, Michael	MGo
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Gottfredson, Floyd	FG
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Green, Dan	DGr
Grell Mike	MGr
Grummet, Tom	TG
Guardineer, Frank	FG
Guice, Jackson	JG
Gulacy, Paul	PG
Gustovich, Mike	MG
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Hampton. Bo	BHa
Hannigan Ed	EH
Harrison, Simon	SHn
Haynes, Hugh	HH
Heath Russ	RH
Heck, Don	DH
Henry Flint	FH
Hickleton John	JHk
Hogarth, Burne	BHg
Hughes, Adam	AH
Infantino, Carmine	CI
Ingles, Graham	GI
Isherwood, Geoff	GI
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Jansen. Dennis	DJ
Jones Jeff	JJ
Jones Kelly	KJo
Jones Malcom	MJ
Jurgens Dan	DJu
Kaluta, Mike	MK
Kaman Jack	JKa
Kane & Romita	K&R
Kane, Bob	BKa
Kane, Gil	GK
Kennedy Cam	CK
Keown Dale	DK
Kesel, Karl	KK
Kieth, Sam	SK
Kinsler. Everett R.	EK
Kirby, Jack	JK
Kitson Barry	BK
Kingstein Bernie	BK
Kubert Adam	AKu
Kubert, Andy	NKu
Kubert, Joe	JKu
Kurtzman, Harvey	HK
Lapham, Dave	DL
Larsen, Erik	EL
Layton, Bob	BL
Leach, Garry	GL
Lee, Jae	JaL
Lee, Jim	JLe
Letaloha Steve	SL
Leonardi Rick	RL
Levins. Rik	RLe
Leifeld Rob	RLd
Lightle Steve	SL
Lim Ron	RLm
Lopez,Jose Luis Garcia	JL
Lubbers, Bob	BLb
Lyle. Tom	TL
Maguire, Kevin	KM
Magyar Rick	RM
Mahlstedt, Larry	LMa
Mandrake. Tom	TMd
Manaely Joe	JMn
Manley Mike	MM
Manning, Russ	RsM
Marcto Esiaben	EM
Mayer Sheldon	ShM
Mayerik, Val	VM
Mazzucchelli, David	DM
McCarthy Brendon	BMy
McDaniel, Scott	SMc
McDonnell, Luke	LMc
McFarlane. Todd	TM
McKean. Dave	DMc
McLaughlin Frank	FMc
McLeod. Bob	BMc
McMahon M.	MMc
McWilliams Al	AMc
Medina. Angel	AMe
Meskin, Mort	MMe
Mignola, Michael	MMi
Milgrom, Al	AM
Miller Frank	FM
Miller Steve	SM
Mitchel Barry	BM
Moebius	Moe
Mooney, Jim	JM
Moore, Alan	AnM
Morgan, Tom	TMo
Morisi, Pete	PAM
Morosco, Vincent	VMo
Morrison, Grant	GMo
Morrow Gray	GM
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Muth, Jon J.	JMu
Nebres, Rudy	RN
Netzer Mike	MN
Newton Don	DN
Nichols Art	ANi
Nino Alex	AN
Nolan, Graham	GN
Nostrand Howard	HN
Novick Irv	N
Nowlan, Kevin	KN
O'Neill Kevin	KON
Ordway Jerry	JOy
Orlando, Joe	JO
Ortiz, Jose	JOr
Oskner Bob	BO
Pacella,Mark	MPa
Palais, Rudy	RP
Palmer, Tom	TP
Pearson, Jason	JPn
Pennington, Mark	MPn
Pensa, Shea Anton	SAP
Perez, George	GP
Perlin, Don	DP
Peterson, Brandon	BPe
Pini Wendy	WP
Ploog, Mike	MP
Pollard, Keith	KP
Porch David	DPo
Portacio, Wilce	WPo
Potts, Carl	CP
Powell. Bob	BP
Quesada, Joe	JQ
Raboy, Mac	MRa
Raney, Tom	TR
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Redondo Nestor	NR
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Romita. John Jr	JR2
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Roth, Werner	WR
Rubinstein Joe	JRu
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Severin John	JSe
Shamray Gerry	GSh
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Sienkiewicz Bill	BSz
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Sim, Dave	DS
Simon & Kirby	S&K
Simon Joe	JSm
Simonson, Walt	WS
Simpson Will	WSm
Sinnott, Joe	JSt
Smith Pat	PS
Smith, Robin	RSm
Smith, Ron	RS
Smith,Barry Windsor	BWS
Sparling Jack	JkS
Spector Irving	S
Speigle, Dan	DSp
Spiegelman, Art	ASp
Springer Frank	FS
Starlin Jim	JSn
Starr Leonard	LSt
Staton Joe	JSon
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Steranko, Jim	JSo
Stevens, Dave	DSt
Stroman, Larry	LSn
Sullivan, Lee	LS
Sutton, Tom	TS
Swan, Curt	CS
Talbot, Bryan	BT
Tallarico, Tony	TyT
Tanghal, Romeo	RT
Texiera, Mark	MT
Thilbert Art	ATi
Thorne, Frank	FT
Torres, Angelo	AT
Toth, Alex	ATh
Tottleben, John	JTo
Trimpe. Herb	HT
Truman Timothy	TT
Turner Dwayne	DT
Tuska George	GT
Veitch Rick	RV
Vigil Tim	TV
Von Eeden Trevor	TVE
Wagner, Matt	MWg
Ward Bill	BWa
Warner Chris	CW
West, Kevin	KWe
Weston Chris	CWn
Whitney Ogden	OW
Wiacek Bob	BWi
Wildey Doug	DW
Williams Anthony	AWi
Williams, Kent	KW
Williams Scott	SW
Williamson. Al	AW
Williamson Skip	SWi
Willingham, Bill	BWg
Wilshire, Mary	MW
Wilson, Colin	CWi
Wilson, Gahan	GW
Wiggin Bill	BWo
Wolverton. Basil	BW
Wood Wally	WW
Wrightson Berni	BWr
Yeates, Tom	TY
Yeowell, Steve	SY
Zaffino, Jorge	JZ
Zeck, Mike	MZ

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Beginning of	B
Cameo by	C
Cover by	(c)
Death of	D
Ending of	E
Features	F
Funny Animal	(fa)
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Inks by	(i)
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Joining of	J
Leaving of	L
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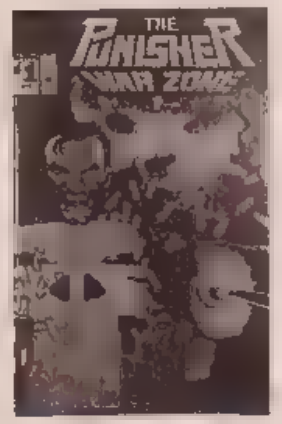

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Rob Liefeld
Statistics

Birthdate: October 3, 1967
Birthplace: Orange County, California
Education: High school; Junior College Life drawing course
Positions Held: Penciller, Inker, Writer, Editor, Publisher.
Current Work: *Youngblood*, *Brigade*, and *Supreme* for Image Comics
Major Influences: George Perez, John Byrne, Frank Miller, Barry Windsor-Smith, Jack Kirby
Major Achievements: Creation of Cable and X-Force for Marvel Comics; Founder Image Comics; Youngblood #1 reached over 700,000 sales in direct market; Appeared in Levi's 501 commercial; Guest on The Dennis Miller Show; Signed deal with Steven Spielberg and Amblin' Entertainment to produce *Doom's IV*.

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This is the first preview of *CVM's Guide to Comic Book Artists*. Over the next few months we will be previewing other pages that will be included in the book. Keep an eye on this spot for more information on what promises to be the most comprehensive book ever published on comic book artists.

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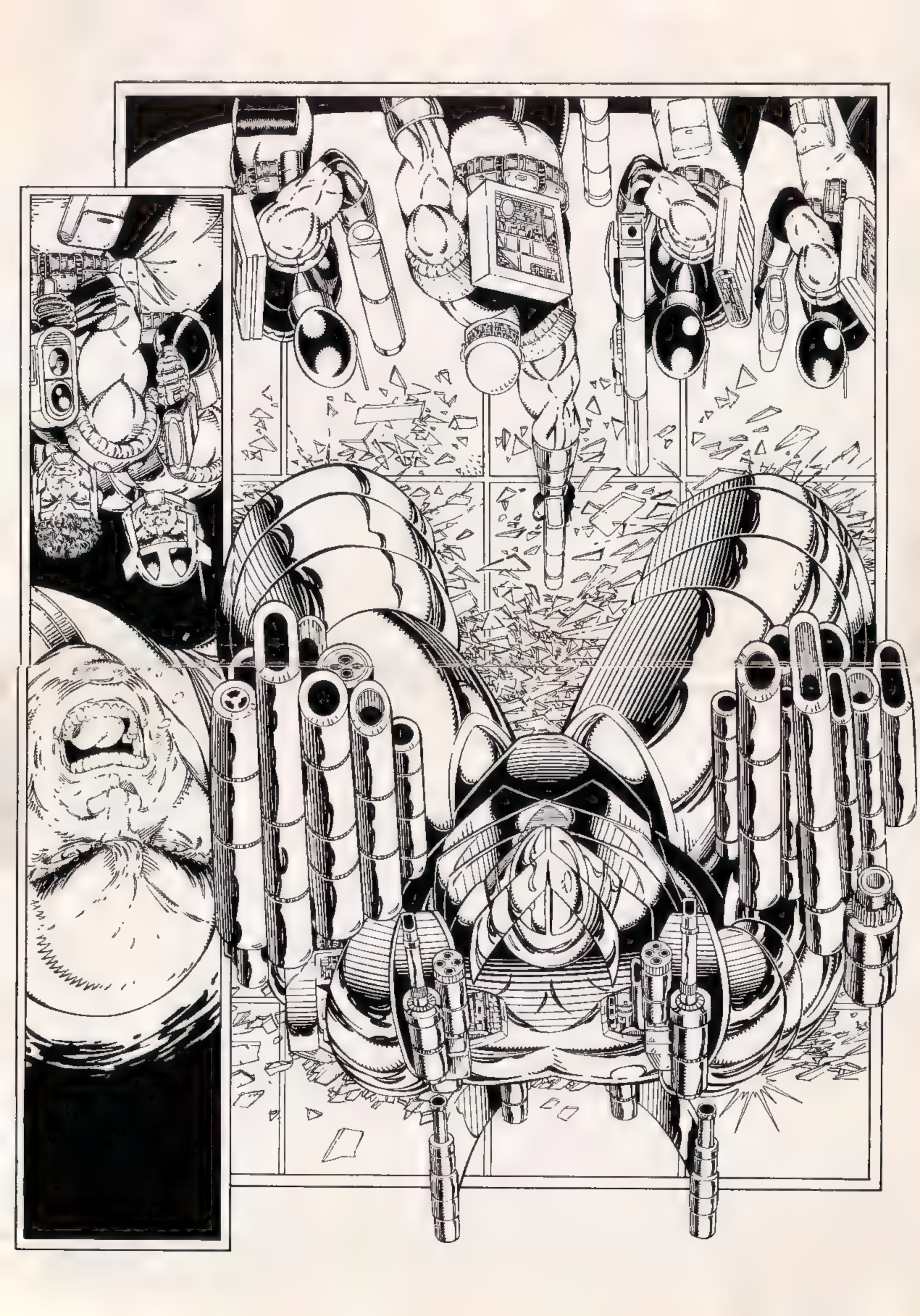

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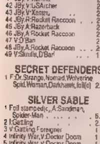

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Spec#1 SS,SummerSpec, C:Groo 14.00

VALENTINO
Renegade
1 2.50
2 thru 3 @2.50

VALOR THUNDERSTAR
1 thru 2 @1.75

VAMPIRELLA
Dark Horse
1 The Lion & the Lizard Pt.1 4.50
2 The Lion & the Lizard Pt.2 3.95
3 The Lion & the Lizard Pt.3 3.95
4 The Lion & the Lizard Pt.4 3.95

VAMPIRELLA
Harris
1 DC,SL,Summer Nights,48page 3.95

VAMPYRES
Eternity
1 thru 4 @2.25

VANGUARD: OUTPOST EARTH
1 thru 2 @2.00

VENUS WARS
Dark Horse
1 Aphrodia V:Ishtar 3.00
2 A:Ken Seno 2.50
3 Aphrodia v:Ishtar 2.50
4 Seno Joins Hound Corps. 2.50
5 Seno v:Octopus Supertanks 2.50
6 Chaos in Aphrodia 2.50
7 All Out Ground War 2.50
8 Ishtar V:Aphrodia contd. 2.50
9 Ishtar V:Aphrodia contd. 2.50
10 Supertanks of Ishtar Advance 2.50
11 Aphrodia Captured 2.50
12 A:Miranda 48pgs 2.75
13 Hound Brigade-Suicide Assault 2.25

VENUS WARS II
1 V:Security Police 2.75
2 Political Unrest 2.25
3 Conspiracy 2.25
4 A:Lupica 2.25
5 Love Hotel 2.25
6 Terran Consulate 2.25
7 Doublecross 2.25

VERDICT
Eternity
1 thru 4 @1.95

VERSION
Dark Horse
1 by Hisashi Sakaguchi 2.50+

VIC & BLOOD
Renegade
1 thru 2 RCo,Ellison @2.00

VICKY VALENTINE
Renegade
1 thru 4 @1.70

VICTIMS
Silver Wolf
1 thru 2 @1.50

VICTIMS
Eternity
1 thru 5 @1.95

VIET NAM JOURNAL
Apple
1 5.00
1a 2nd printing 3.00
2 3.00
3 thru 5 @2.50
6 2.00
7 thru 13 @1.95
14 thru 16 @2.25

VIGIL:FALL FROM GRACE
Innovation
1 State of Grace 2.75
2 The Graceland Hunt 2.50

VISION
1 :Flaming Carrot 150.00
2 Flaming Carrot 50.00
3 Flaming Carrot 20.00
4 Flaming Carrot 15.00

VOX
Apple
1 thru 3 @1.95
4 thru 5 @2.25

WACKY SQUIRREL
1 thru 4 @1.75
Summer Fun Special #1 2.00
Christmas Special #1 1.75

WALKING DEAD
Aircel
1 thru 4 @2.25
Spec. 1 2.25

WARLOCK 5
Aircel
1 6.00
2 5.00
3 6.00
4 thru 5 @5.00
6 thru 11 @4.00
12 thru 13 @3.50
14 thru 16 @2.00
17 1.70
18 1.75
19 thru 22 @1.95
Book 2 #1 thru 7 @2.00

WARLOCKS
Aircel
1 thru 3 @1.70
4 thru 12 @1.95
Spec #1 Rep. 2.25

WARP WALKING
Caliber
1 'Quick and the Dead' 2.50

WARRIORS
1 2.50
2 thru 7 @1.95

WARWORLD!
Dark Horse
1 1.75

WAVE WARRIORS
1 2.00

WEASEL PATROL
Eclipse
Spec. #1 2.00

WEIRD MACABRE THRILLERS
1 1.95

WHISPERS & SHADOWS
1 8 1/2 x 11 2.00
1a Regular size 1.50
2 8 1/2 x 11 1.50
3 8 1/2 x 11 1.50
4 thru 9 @1.50

WILD KNIGHTS
Eternity
1 thru 9 @1.95
ShatteredEarthChron #1 1.95

WILD STARS
Vol 2 #1 1.95

WILDMAN
1 thru 2 @1.50
3 thru 6 @1.85

WIMMINS' COMIX
13 thru 14 @2.00

WINDRAVEN
Hero Graphics/Blue comet
1 The Healing,(see Rough Raiders) 2.95+

WIND BLADE
1 Elford 1st Blair 60.00

WITCH
Eternity
1 1.95

WIZARD OF FOURTH STREET
Dark Horse
1 thru 4 @1.75

WIZARD OF TIME
David House
1 1.50
1a 2nd printing(blue) 1.50
2 thru 3 @1.50

WIZARDS OF LAST RESORT
1 thru 3 @1.75
4 2.00

WOLF H
Blackthorne
1 thru 2 @1.75

WORDSMITH
Renegade
1 3.00
2 thru 8 @1.70
7 thru 12 @2.00

WORLD OF WOOD
Eclipse
5 Flying Saucers 2.00

WRAITH
Outlander
1 Resurrected & the Damned 1.75

XANADU
Thoughts & Images
1 thru 5 @2.00

XENOZOIC TALES
Kitchen Sink
1 5.75
1aRep 2.00
2 3.75
2aRep. 2.00
3 3.25
4 2.50
5 thru 7 @2.25
8 thru 12 @2.00

X-BABES VS JUSTICE BABES
Personality
1 Spoof/parody 2.95

X-CONS
Parody Press
1 X-Man satire flip cover 2.50

X-FARCE
Eclipse
One-Shot X-Force parody 3.00

X-THIEVES
1 3.00
2 thru 3 @1.75

X-MAS WITH SUPERSWINE
Spec 2.00

XMEN
1 Parody 1.50

YAKUZA
Eternity
1 thru 5 @1.95

YAWN
Parody Press
1 Spawn parody 2.50

YIN-FEI
1 thru 4 @1.50

ZELL THE SWORDDANCER
1 Steve Gallacci 5.50
2 thru 3 @2.00

ZEN, INTER-GALACTIC NINJA
1 3.00
2 2.50
3 thru 9 @2.00

RA
[2nd Series]
1 Down to Earth 2.25
2 RA, A:Jeremy Baker 2.25
[3rd Series]
1 2.25

ZERO & D.D.O.J.
1 3.00

ZONE
1 1.95

ZONE CONTINUUM
Caliber
1 Master of the Waves 2.95
2 2.95

ZORANN: STAR WARRIOR
1 2.00

ZOT!
Eclipse (Prev. Color)
11 thru 36 @2.50

NEW COMICS CARDS SETS!

X-MEN Series II

SkyBox has just released X-Men Series II trading cards (Series I was called "Uncanny X-Men"). This is an attractive 100 card set which will join SkyBox's other cards at the top of most collector's 'must buy' list. As usual, most of the collectors will be looking for the bonus cards. There are four holograms and nine gold foil-stamped cards.

SILVER SURFER

This 72 card all-prism set appeared recently from Comic Images. The prism effect is created in circles rather than triangular facets as in bonus prism cards in other sets. Its a very attractive set and the new style prism effect is dazzling. The backs of the cards are also more attractive than previous sets – they have four color art work and a silver border. This combination is called "Galaxy Stock". To our eye, Comic Images has done a good job of selecting the images. There are no bonus cards in this set. Comic Images has more all- prism sets scheduled for 1993, including Boris 3 which should come out in February or March. That set will have bonus chromium cards.

ZOMBIE WAR

This is a 45 card boxed set from Fantaco/Tundra drawn by Charles Lang in the tradition of *The Dinosaurs Attack* or *Earth Vs. The Flying Saucers*. Its a nice set despite being on ordinary card stock. Sets of this type are usually good investments. Horror/monster collecting has always had a devoted following and is now almost respectable. Many book stores even have horror sections. Science Fiction collecting has an even larger following and has been respectable for quite a while. This set has elements of both

X-MEN SERIES II

Juggernaut Prototype card 3.50
Set. 100 cards 17.50
Pack: 6 cards 1.00

Heroes

1 Archangel . . . 25
2 Beast . . . 25
3 Bishop 25
4 Boomer . 25
5 Cable . . 25
6 Cannonball . . 25
7 Captain Britain . 25
8 Cerise 25
9 Colossus . . 25
10 Cyclops . . . 25
11 Domino . 25
12 Gambit . 25
13 Jean Grey . 25
14 Havok . . 25
15 Iceman 25
16 Jubilee . 25
17 Kylin . 25
18 Meggan . 25
19 Multiple Man . 25
20 Nightcrawler 25
21 Phoenix 25
22 Polaris . 25
23 Professor X . 25
24 Psylocke . 25
25 Quicksilver 25
26 Rictor . 25
27 Rogue 25
28 Shadowcat 25
29 Shatterstar . 25
30 Siryn . . . 25
31 Storm . . . 25
32 Strong Guy 25
33 Sunspot . 25
34 Warpath . . . 25
35 Wolfsbane . 25
36 Wolverine . . 25

Arch-Enemies

37 Archangel (vs. Apocalypse) 25
38 Apocalypse (vs Archangel) 25
39 X Men (vs Magneto & Acolytes) 25
40 Bishop (vs. Fitzroy) 25
41 Fitzroy (vs Bishop) 25
42 Magneto (& Acolytes vs X Men) 25
43 Cable (vs. Stryfe) 25
44 Stryfe (vs. Cable) . 25
45 Acolytes (& Magneto vs. X-Men) . 25
46 Storm (vs. Mystique) 25
47 Mystique (vs. Storm) 25
48 X-Factor (vs. Mr Sinister & Nasty Boys) . 25
49 Wolverine (vs. Omega Red) 25
50 Omega Red (vs. Wolverine) 25
51 Mr Sinister (& Nasty Boys vs X-Factor) 25
52 Wolverine (vs. Sabretooth) 25
53 Sabretooth (vs. Wolverine) 25
54 Nasty Boys (& Mr Sinister vs. X-Factor) 25

Villains

55 Arcade . 25
56 Black Queen . . 25
57 Black Tom . . 25
58 Blob . 25
59 Jamie Braddock 25
60 The Brood . . 25
61 Callisto . . . 25
62 Deadpool . . 25
63 Deathbird . 25
64 Fenris . . 25
65 Gideon . . 25
66 Juggernaut 25
67 Lady Deathstrike 25
68 Mastermind . 25
69 Mojo 25
70 Phantazia . . 25
71 Pyro . . 25
72 Sat-Yr 9 . 25
73 Sauron . . 25
74 The Sentinels 25
75 Shinobi . . 25
76 Hazard . 25
77 Siena Blaze 25
78 Silver Fox . 25
79 Toad . 25
80 Tolliver 25
81 White Queen . 25

Teams

82 Excalibur 25
83 X Factor 25
84 X-Force 25
85 X-Men, Blue Team 25
86 X-Men, Gold Team 25
87 Evil Mutants . 25
88 Dark Riders 25
89 Mutant Liberation Front 25
90 Six Pack . 25

Animated TV Series

91 Sabretooth Unleashed! . . 25
92 The Sentinel Strikes! 25
93 Persuasion Gambit-Style 25
94 Rogue and Storm in Action! 25
95 Jubilee's Fireworks . 25
96 Beast Hangs Out 25
97 The Power of Professor X .25
98 The Claws of Wolverine . .25
99 The Fury of Storm .25
100 Checklist . .25

Holograms

H-1 Cable . 7.50
H-2 Magneto . 7.50
H-3 Storm . . . 7.50
H-4 Wolverine 3-D . . 7.50

Gold Foil-Stamped

G-1 Cable . 3.00
G-2 Cyclops . 3.00
G-3 Juggernaut . . 3.00
G-4 Magneto . 3.00
G-5 Professor X 3.00
G-6 Rogue . 3.00
G-7 The Sentinels . 3.00
G-8 Storm 3.00
G-9 Wolverine . . 3.00

STAR TREK II
The Wrath of Kahn
FTCC (1980's)

Set 30 cards 18.00

STAR TREK III
FTCC (1980's)

Set 60 cards 16.00

STAR TREK III
The Voyage Home
FTCC (1986)

Set 60 cards 15.00

STAR TREK
Impel (1991)
25th Anniversary–Odd #'d cards
Next Generation–Even #'d cards

Set 160 cards 15.00
H1 Enterprise, old 50.00
H2 Enterprise, new 50.00

STAR TREK II
Impel (1991)
25th Anniversary–Odd #'d cards
Next Generation–Even #'d cards

Set 150 cards (#161-#310) 12.00
Pack 2 cards 90
H3 Kirk 35.00–
H4 Picard 35.00–
Star Trek 25th Anniversary Collector's set of 310 cards plus all 4 holograms and 2 special cards in tin box 90.00

STAR TREK
THE NEXT GENERATION
Inaugural Edition
Skybox (1992)

Set 120 cards 18.00
Pack 10 cards 1.00
Card 10
Holograms
01H Klingon Bird-of-Prey 10.00+
02H Klingon Vor'cha Cruiser 10.00+
03H Romulan Warbird 10.00+
03E Romulan Warbird, error 14.00+
04H Ferengi Marauder 10.00+
Mail in Hologram 7.00+
Sample/Promo Cards (Impel Logo)
Series Logo 75
00 A.L.S.S. Enterprise NCC-1701-D 1.00
00B Data 1.50
00C Dilithium Crystals 75

STAR WARS
Topps (1977)

Series 1, blue
Set 66 cards/11 stickers 30.00
Series 2 red
Set 66 cards/11 stickers 25.00
Series 3, yellow
Set 66 cards/11 stickers 25.00
Series 4, green
Set 66 cards/11 stickers 25.00
Series 5 brown
Set 66 cards/11 stickers 25.00

EMPIRE STRIKES BACK
Hersey's (1980)

each 12.00

EMPIRE STRIKES BACK
Topps (1980)

Series 1
Set 132/33 stickers 35.00
Series 2
Set 132/33 stickers 35.00
Series 3
Set 88 cards/22 stickers 18.00

RETURN OF THE JEDI
Topps (1983)

Series 1
Set 132 cards/33 stickers 25.00
Series 2
Set 88 cards/22 stickers 15.00

SUPERGIRL
Topps (1983)

Set 44 cards (Sticker backs) 12.00

SUPER HERO STICKERS
Panini USA (1987)

Set 55 stickers 350.00

SUPERMAN
Gum Inc. (1940) (R145)

Set 72 cards 3,500.00

SUPERMAN
Gum Inc. 1984 Reprint

Set 72 Cards 17.00

SUPERMAN
Topps (1965)

Black & White photo's of TV series.
Back variations
1. White (scarce)
2. Orange w/Copyright below text;
3. Orange w/1965 copyright on side & "Watch Superman on TV" on bottom

Set 66 cards 180.00

SUPERMAN IN THE JUNGLE
Topps (1968)

Set 66 cards (test set) 2,700.00

SUPERMAN THE MOVIE
Topps (1978)

Series 1
Set 77 cards/12 stickers 20.00
Series 2.
Set 88 cards/14 stickers 25.00

SUPERMAN
Drakes Cakes (1979)

Set 24 cards 75.00
Card, each 5.00

SUPERMAN II
Topps (1981)

Set 88 cards/22 stickers 15.00

SUPERMAN III
Topps (1983)

Set 99 cards/22 stickers 15.00

TEENAGE MUTANT NINJA TURTLES-CARTOON
Topps (1989)

Set 88 cards/11 stickers 15.00
Deluxe (Topps Ireland 1990)
Set 66 cards, no stickers in collector box 8.00
Set 66 cards, 11 stickers 10.00
Super Glossy set in collector's box, with 22 bonus cards 25.00
SERIES II Topps (1990)
Set 88 cards/11 stickers 8.00
Holograms, set of 4 10.00

TEENAGE MUTANT NINJA TURTLES-MOVIE
Topps (1990)

Set 132 cards/11 stickers 12.50
Pack A set of 66 deluxe cards 6.00
Pack B set of 66 deluxe cards 6.00
Collector boxed set 132 cards 15.00

TEENAGE MUTANT NINJA TURTLES-MOVIE II
Topps (1991)

Set 99 cards/11 stickers 10.00
Pack 8 cards 1 sticker .75

TERMINATOR 2: Judgment Day
Impel (1991)

Set in collector's box, with 1 special card and 1 hologram 40.00
Set 140 cards 15.00
Pack 1.00
Hologram, Schwarzenegger 30.00

TERMINATOR 2
Topps (1991)

Set 44 stickers 5.00

TICK TEST SET
NEC Press (1992)

Set 32 cards + 4 full color cards
Limited to 4,000 numbered sets 9.00★

TOXIC CRUSADERS
Topps 1991

Set 88 Cards, 8 Holograms 12.50
Pack, 8 cards, 1 hologram .75
Holograms each .50

TRADING CARD TREATS
National Safe Kids Campaign
Impel (1991)

Marvel Super Heroes, set of 6 4.00
Archie, set of 6 .25
Universal Monsters, set of 6 .50
Widget set of 6 .25
Inspector Gadget, set of 6 .25
Nintendo set of 6 .25
Set All 36 cards 5.00

UNCANNY X-MEN
Impel (1992)

Set 100 cards 18.00
Unlisted common card 10 to .25
#2 Wolverine .30
#12 Psylocke .40
#18 Gambit .30
#19 Cable .40

#24 Jean Grey .30
#38 Bishop .75
#39 Maverick .35
#40 Cerise .40
#52 Sabretooth .35
#60 Omega Red .30
#64 Saturnyne .40
#67 White Queen .40
#91 Danger Room: Nightcrawler .30
#92 Danger Room: Archangel .30
#93 Danger Room: Storm .30
#94 Danger Room: Gambit .35
#95 Danger Room: Wolverine .30
#96 Danger Room: Shatterstar .30
#97 Danger Room: Cyclops .30
#98 Danger Room: Cable .35
#99 Danger Room: Colossus .30
Holograms
XH-1 Wolverine 7.00
XH-2 Cable 8.00
XH-3 Gambit 7.00
XH-4 Magneto 8.00
XH-5 X-Men 6.00
Magneto (Advance promo) 6.00
Promo cards
Promo Set: (5 cards) 10.00
Cable (Card #19 in set) 2.00
Magneto Card #41 in set) 2.00
Storm (Card #14 in set) 2.00
Wolverine (Card #2 in set) 2.00
X-Men (Card #171 in set) 2.00
Note Promo cards are almost dentical to the regular cards, but have ™ in black next to Marvel logo on back. Regular set cards have ™ in red plus other minor differences

UNCANNY X-MEN COVERS I
Comic Images (1990)

Set 90 cards 24.00

UNCANNY X-MEN COVERS II
Comic Images (1990)

Set 45 cards 12.00

UNITY
Comic Images (1992)

Set 90 cards 10.00–
Pack 10 cards 1.00
Promo Card 5.00+
Bloodshot Chromium promo 45.00★
Chromium Cards, Valiant Rookies
Bloodshot 12.00+
Holshot 12.00+
Ra 12.00+
Turok 12.00+
Future Force 12.00★
Screen 12.00★

UNIVERSAL STUDIOS MONSTERS
Pizza Hut (1992)

Holograms+logo cards/cello wrapper
Dracula 2.00
Frankenstein 2.00
Mummy 2.00
Wolfman 2.00

WACKY PACKAGES
Topps (1991)

Set 55 Stickers 12.00

WILDC.A.T.S
Topps (1993)

Promo card 9.50★

WIZARD PRISM CARDS
Wizard 1992

1 Spawn Prism (Gold card) 35.00+
1 Spawn Prism (regular card) 4.00
2 Shadow Hawk (Gold) 25.00
2 Shadow Hawk (regular) 4.00
3 The Savage Dragon (Gold) 25.00
3 The Savage Dragon (regular) 4.00
4 4.00
6 4.00
6 Cyber Force 4.00
7 WildC.A.T.S 4.00
8 Whilce Portacio's Wetworks 4.00
9a Santa the Barbarian 4.00★
9b Holly Days 4.00★

WOLVERINE
(Marvel Cards III)
Comic Images (1988)

Set 50 cards 14.00

WOLVERINE: FROM THEN TILL NOW
Comic Images (1991)

Set 45 cards 12.00

WOLVERINE: FROM THEN 'TIL NOW II
Comic Images (1992)

Set 90 cards 12.00
Pack 10 cards 1.00
card .10
Prism Cards
P1 12.00
P2 Away 12.00
P3 Attitude 12.00
P4 Healing 12.00
P5 Languages 12.00
P6 Memories 12.00

X-CUTIONER'S SONG
X-Men/X-Force/X-Factor comics
Skybox (1992)

Archangel 1.00
Apocalypse 1.00
Bishop & Wolverine 1.00
Caliban 1.00
Dark Riders 1.00
Jean Grey & Cyclops 1.00
M.L.F 1.00
Mr. Sinister 1.00
Professor X 1.00★
Stryfe 1.00

X-FORCE
from X-Force #1 comics
Impel (1991)

X-1 Cable 4.00
X-2 Shatter Star 2.00
X-3 Deadpool 2.00
X-4 Sunspot & Gideon 2.00
X-5 X Force 3.00
X 1 to X 5 set 12.00

X-FORCE
"The Beginning of the End"
Comic Images (1991)

Set 90 cards 24.00
Pack, 10 cards 1.00

X-MEN
Comic Images (1991)

Set 90 cards 15.00
Pack 10 cards .80

X-MEN II
SkyBox (1993)

Juggernaut Prototype card 3.50
Set 100 cards 17.50★
Pack, 6 cards 1.00★
Holograms
H-1 Cable 7.50★
H-2 Magneto 7.50★
H-3 Storm 7.50★
H-4 Wolverine 3-D 7.50★
Gold Foil-Stamped
G-1 Cable 3.00★
G-2 Cyclops 3.00★
G-3 Juggernaut 3.00★
G-4 Magneto 3.00★
G-5 Professor X 3.00★
G-6 Rogue 3.00★
G-7 The Sentinels 3.00★
G-8 Storm 3.00★
G-9 Wolverine 3.00★

YOUNGBLOOD
Comic Images (1992)

Set 90 Cards 13.00
Prism Cards
P1 Sentinel 12.00
P2 Photon and Combat 12.00
P3 Diehard 12.00
P4 Shall 12.00
P5 Cougar 12.00
P6 New Titans? 12.00
Promo Cards
0 Youngblood 1.50
1 Shall 1.50
2 Bedrock 1.50

ZOMBIE WAR
Fantacy (1992)

Set, 45 cards, boxed 12.50★

For a More Extensive Listing of NON-SPORTS TRADING CARDS, See:

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All card prices listed are for *Near Mint* condition.

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4. BETTY BOOP Figure by Hamilton Gifts (PVC Figures): _____
(Quantities of individual character figures are limited, please indicate first and second choices. If both are unavailable, we will send another figure in the same series.)
Send to: Attic Books, Ltd., CT&V, 15 Danbury Road, Ridgefield, CT. 06877.

Comic Book Collecting For Beginners

by Louis Porter, Jr.

Even though the term "comic book collector" has been in use for only ten to fifteen years, a unique niche has been created for this kind of collector. However, the collector that has been repeatedly ignored is the beginner. Many times, these beginners are introduced to comic book collecting by their friends. Nevertheless, there is some basic information which beginners need to know.

First, the most important thing about comic book collecting is that comic books are fun to read and collect. Most people who collect comic books "off and on" have not realized this yet. To determine the type of collector you may be, compare yourself to the types of comic book collectors broken down into different categories, as follows.

1) The "For Enjoyment" Collector–

These type of collectors normally will pick a book, writer or artist that will appeal to them. They will buy what they like no matter what is happening in terms of the book's popularity, be it good or bad. They will always remember the fundamental rule: Comic books are fun.

2) The "For Investment" Collector–

These type of collectors have only appeared in large numbers in the past four to six years. They will only collect a book if they think the book will increase in value. These collectors treat their books like gold. They tend to buy multiple copies of a book, and will purchase *all* first issues. They are not interested in the storyline, or plot development, in a comic. The only interest they have in a comic is its availability and how much they can profit from their initial investment.

3) The "Combination" Collector–

These collectors combine the enjoyment and investment aspects of collecting, and enjoy the best of both worlds. They will buy a book because they like it, but they will also buy a book because it has the possibility of moving upward in price.

4) The "Company" Collector–

This type of collector will only buy one company's titles. Many times, these collectors have a one track mind, and will not try anything outside of that company.

Defining what type of collector you are is very important. This will determine how, and why, you will collect comics. When you figure out what type of collector you are, there are things you'll need to know:

1) Do not believe everything you hear about comics from comic collectors. Every collector collects for his/her own reasons, and has their own personal tastes and opinions. While some might like to read DC's *Sandman*, others prefer Marvel's *X-Men*, while other readers may want either Valiant's *X-O Manowar* or Image's *Youngblood*. Remember, **choose** what you like, don't have them chosen for you.

2) Do not believe everything you hear about comics from comic shop owners. Just like comic collectors, they have their own agenda. Comic collectors must also remember that comic stores are in business to sell comics so they can make money to pay their bills and make a profit. Sometimes, they don't have the best interest of the collector in mind when they sell their comics.

3) Give every book a fair chance. Many people will formulate opinions about books that haven't arrived on the shelves. This is a well known occurrence when a popular writer or artist will leave a certain book and declare himself a "writer/artist". They may be incredible artists and very poor writers, or vice versa. Or, they may be able to handle both chores with equal ease.

To be knowledgeable in comic collecting, there are some things you have to know to insure you are getting the best buy for your dollar:

1) How to grade a comic book – One of the most difficult and highly controversial aspects of collecting is the grading process. The grading process is broken down into eight basic headings. [Note: Grading is a subjective art, and each person who grades a comic book, either dealer or collector, may have a different view of each of the eight specific headings]

a) Mint (M) – The "perfect" book no matter what the age of the book. A Mint copy of a book has no physical flaws. The pages of the book are perfectly white. There are no blemishes around the staples, and the spine is flat and tight. Mint books, in reality, are almost impossible to find in Golden Age and Silver Age (see under *Comic Book Terminology*) books, but are actually a possibility in books after those periods. Prices for mint are usually over %100 of *CVM* value, usually about %120.

b) Near Mint (NM) – Very similar to a Mint copy of a comic, but it has slight luster loss or a minor printing error. Most comic books right off the shelves are Near Mint copies. Prices in this grade are usually between 85 and 100% of the *CVM* price guide.

c) Very Fine (VF) – This is a very high grade for a comic. There is slight wear that is beginning to show, most likely a small wrinkle or a minor stress line at the staples. Very slight yellowing of the comic pages is accepted in this condition. Prices in this grade are between 70 and 85% of the *CVM* listing.

d) Fine (F) – This grade will most likely possess some wear, but will have a tight cover. Stress lines around the staples are beginning to show, and minor color flaking is possible at the edges and on covers. Slight yellowing of the comic book is accepted in this condition. Prices in this grade are usually between 40 and 60% of the *CVM* price guide.

e) Very Good (VG) – This grade is shown by an obviously read copy with its original printing luster and gloss almost gone. There are minor areas of wear on the book, but none that deface the cover. Slight yellowing of the comic pages is accepted in this condition. Prices in this grade are usually between 30 and 40% of the *CVM* price guide.

f) Good (G) – This grade is an average used copy complete with both covers intact and no panels of the comic missing. A well read copy, but totally acceptable, with no chunks missing from the book. This grade is usually between 15 and 25% of the *CVM* price guide.

g) Fair (Fa) – One of the lower grades, this type of copy has been

heavily read, most possibly soiled. The cover might have a small chunk torn out. This grade is usually between 10 and 20% of the *CVM* price guide.

h) Poor (Po) – Damaged by various means such as water, or accidentally soiled, this book is unsuitable for collecting purposes. This grade is usually between 5 and 15% of the *CVM* price guide.

For further information on grading comics, suggested sources include *Comic Values Annual* #1, or *CVM* #72. Both of these publications include articles by Dr. Gerry Ross on grading comics.

2) How price guides work. Price guides serve one important purpose: They report the current prices of comic books past and present around the United States and other countries. Price guides normally list prices of the back issues of comics. The amount of listings, and the accuracy of values varies from guide to guide. Some price guides come out monthly, bi-monthly, quarterly and yearly to list their comics prices. However, price guides are just that, a guide. Some shop owners may sell a comic higher or lower than the price guide dependent upon demand, the owner's personal feelings about a book, and the cost for the dealer in procuring that book.

3. Comic Book Terminology – In beginning collecting, you may be unaware of some basic terms which highly experienced collectors use often in buying their comics. Some of them seem basic, but all are very helpful to the beginner.

New Comics – A new comic is one that has just been placed into the comic book market for the first time.

Back Issue Comics – A back issue comic is one that has been on the market for four or more months. They are normally placed in comic boxes with other back issues in alphabetical and numerical order. Examples include DC's *Action Comics* #1 from 1938 or Marvel's *Fantastic Four* #48 from the 1960's.

Reprint – A reprint is a story that has already been in print before, but is now printed again, much like television reruns. For example, Marvel's *X-Men Classics* reprints various *X-Men* issues. Reprints are usually noted in the indicia.

Indicia – This is the publishing information generally found on the title page, inside front cover, or somewhere on the first five pages of the book. This section normally contains thing like the company's address and publishing information.

Spot fails to see what's so Amazing about Spider-Man.

Photo courtesy Don Bellis, Halcyo Comics

Graphic Novel – A graphic novel is a larger sized comic book. The stories in the graphic novels are more varied, sometimes exploring adult themes. Examples include DC's *Batman: Red Rain* and Marvel's *Elektra Lives Again*.

Trade Paperback – A trade paperback is a paperback book that contains a certain group of comic book stories that have been reprinted in this format. A collector may own the original books, but may not like to get out an expensive copy of that comic book to read it repeatedly. They can get a trade paperback and do the same thing. Some people become interested in a title, and then purchase trade paperbacks in order to avoid the expense of purchasing back issues. Examples include Marvel's *New Warriors: A Beginning* and DC's *Green Arrow: The Longbow Hunters*.

Golden Age – The Golden Age started in June 1938 with the creation of *Action Comics* #1, creating the comic book market known today. Superman took the world by storm, inspiring creators and collectors alike.

Silver Age – The Silver Age started in October 1956 with the second Flash's first appearance in *Showcase* #4. This was a period in comic history where comics had a change in their basic idealism and began to look closely at a world changed by the violence of World War II.

Comics Specialty Shops – This is a store that specializes in comic book collecting. They normally have the new comic books. In addition, they will also have a selection of back issues.

Direct Market – Comic stores receive their comic books before anyone else, and these copies are traditionally non-returnable, as opposed to newsstand distribution in which copies not sold are returned to the wholesaler.

As you become more involved in comic book collecting, you will learn more and more terms. However, these should be enough to get you started.

The comic book market has changed vastly in the last ten years. Consequently, fundamental attitudes have also changed. With these changes, many of the new collectors have to see where comic book collecting has been in order to understand where its future lies.

Every Collector Values A Second Opinion

BLOOD BROTHERS
THE CARNAGE BEGINS IN APRIL
CARNAGE
BLOODSTRIKE
DAN FRAGA
LIEFELD.
image

ROB LIEFELD: THE YOUNGBLOOD OF IMAGE

Conducted by Neil Hansen

CVM: Where did the original concept of Youngblood come from? I know it was proposed in *Megaton* years ago..

Liefeld: Youngblood is the oldest concept I had, and it concerned a bunch of celebrity superheroes. Not celebrity superheroes in the fact that it was the primary driving force, but it was always the underpinning of the book, the thing that set it apart from other superhero books. Basically *Youngblood* is a governmental task force genetically engineered or artificially manufactured through electronics, genetics. Shaft, the leader of one of the teams is not a superhero. He just has excellent marksmanship ability. He's kind of a like a Bullseye type character; his personality is perfect to lead the team, etc. Anyway, that was the concept It expanded when I did it at Image into two separate teams that met U.S. needs overseas and at home.

I'm just going to call a spade a spade here. The book has been tremendously popular with fans. I get 99% positive mail on *Youngblood* It has been a critical disaster. No one cares; the higher-ups or critics in comics are those who choose to take the higher ground. There were people I chose to work with that I shouldn't have. With *Youngblood*, the mini-series wrapping up, there's so much in there that I don't think people realize is the foundation for so many other things coming in the next few years. People honestly don't see all the foundation that was laid. It was very fast paced, and at times confusing, but the tapestry will be woven together The mail we get on *Youngblood*, like the mail Todd (McFarlane) gets on *Spawn* or the mail Jim Lee gets on *WildC.A.T.S*, is overwhelming. These kids always have tons of questions. They're excited about the characters. The most popular character that appeared in *Youngblood* (as of issue #2) was Prophet. We are setting him into his own series (to be released in May). Before then, *Youngblood: Strike File* spotlights the two most popular *Youngblood* members; *Youngblood*, the regular series won't come out until next September.

The thing is *Youngblood* was released as a comic book in the last year of the (Bush) administration so Youngblood reflects real life to a degree. They fought Hassan Kussein instead of Saddam Hussein. Now, there is a new administration. Instead of having these huge sweeping adventures overseas — as most of the series is wrapping up — the first issue of the regular series will focus on what's happening at home, and the change in the roster. At the end of *Youngblood: Strike File* they meet with the new administration and are told, "Hey we're the new regime here. You're the produce of a previous administration We're going to make some changes. Some of you are leaving. Some of you are staying. Some of you are going to get facelifts, et cetera, because we like what the program does for the nation." Just like Clinton is getting his new cabinet, *Youngblood*, too, will be take on some new faces. It'll take time to get that conflict off the ground.

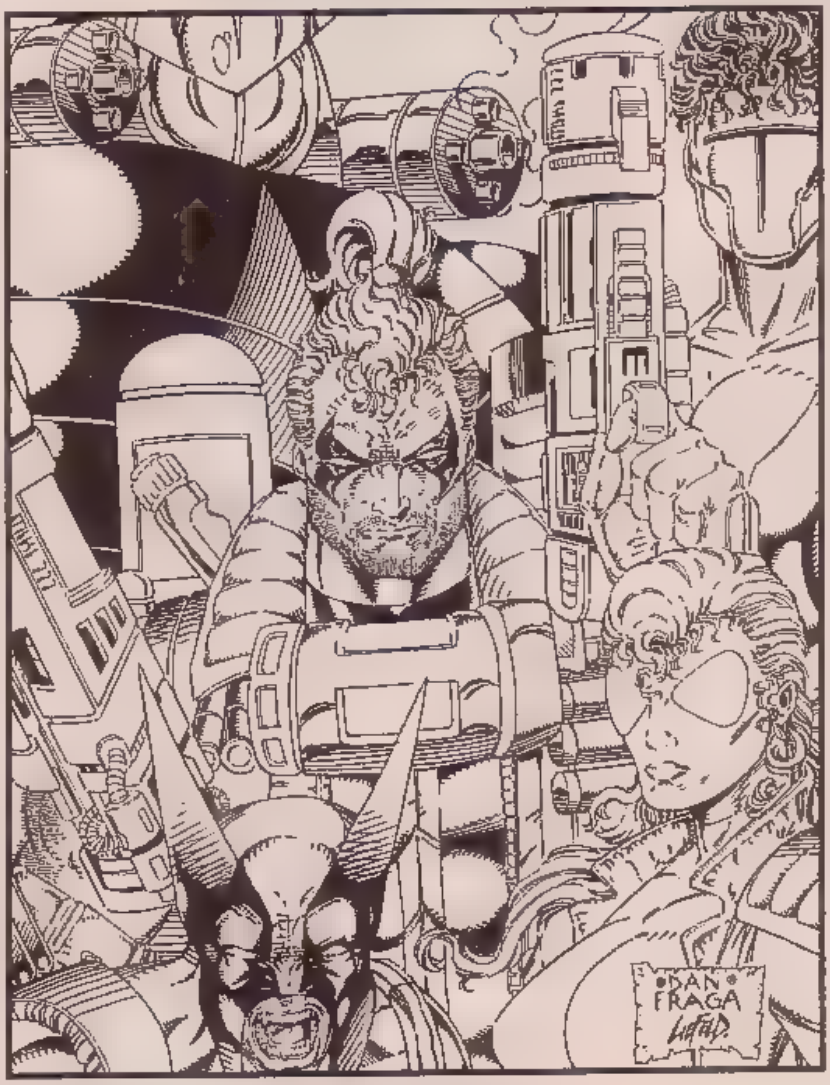
Diehard is the most popular member of *Youngblood* and this blew me away because this guy only appeared in five panels, the guy that has had the least

YOUNGBLOOD ANNUAL © 1991 ROB LIEFELD

amount of showcase. With any of these characters, it's too premature to run them in their own series. We're going to kick off the first story arc with Diehard.

Then, Chapel, who is immensely popular as well, tapped into the perfect artist for him, which is Jae Lee. I was talking to Jae; I offered him his own title at Image. I said, "Look, come work for Image. What are you working at Marvel for? You're not getting paid enough. You're not getting the exposure that you deserve. Marvel has not advertised you. I'm sorry, but flat out, they have not promoted you." Unfortunately, I think that's the new wave for the young guys. Marvel is more of a Disney type company now, and they're not going to push the young talent, they're going to push their characters. Where at Image, we're going to push both the characters and the creators. Jae said, "I'd like to do Chapel, that guy with the skull on his face." Anyone who's seen Jae's work knows it swings toward the dark end and that lends itself a story that Todd and I have had for over a year that reveals the origin of the guy who killed Al Simmons (who became Spawn). All this is slowly set up and *Youngblood: Strike File* sets the stage that runs right into *Spawn* #12 and #13 which just reveals everything.T h e Diehard story is a lot of fun. Erik Larson has a character called the Super Patriot We reveal that the Diehard you are seeing now is the fifteenth model. The first one came around World War II and he had no super powers. He was just a costume. He's red, white and blue, and he's America's symbol of liberty. We open with the 1940's Sentinel, the 1940's Diehard, Super Patriot from the 1940's, and a woman named Glory who is kind of like Wonder Woman. We see them fight the Nazis, and you get a glimpse of what's going on there. We open to the present day and we see Glory, who has seen what has happened to the Super Patriot (he's now this mindless killing machine) and she accuses the government of being a part of it.

There's a concept called Project: Born Again, and that is the crux behind *Brigade*, *Youngblood* and the new book, *Bloodstrike*. That is the underlying theme in all three books, and Glory knows about it because she used to work in some capacity for the U.S. government. She says, "What you're doing to Super Patriot is monstrous!" They say, "We had nothing to do with it. That's CyberData." The present day Diehard looks into the past tapes of the 1940's Diehard and Super Patriot to see if he can tap into any humanity that's left in him. Erik Larson basically told me, "I want Super Patriot out of CyberData because I want to do something with him. Can you set the stage to get him pout of here?" I came up with a 1940's All-Star gang. It gives a glimpse into the Image past. I think we got a lot of people doing versions of Image's future, but nobody's really looked into Image's past. We refer to it in *Supreme*, but it's never really shown. I should tell you that George Perez is inking every Diehard story I do.



BLOODSTRIKE © 1993, ROB LIEFELD

I generally start a story in the middle and work at both ends – going towards the future and then back towards the past. It's something I did on Cable and they (Marvel) followed up all my notes and finished up the X-cutioner's Song. Marvel changed about two things.

I agree Youngblood had too many characters, too many concepts for right now. In the future, it's going to be a pool of knowledge, but it was too expansive right off the bat so I'm going to narrow my focus.

With Marvel, you have the Avengers. That came out after Cap as a solo guy, (and) Thor as a solo guy. With *Youngblood*, we threw in a team book. That team book is about all those characters functioning together. We've got a lot of requests to see what they're like in their own solo careers. I think it's premature to give any of these guys these guys their own title. I think we would flood the market. It wouldn't be quality; and one thing Image manages to maintain is that we have the best artists and the best quality on the market

When I was a kid, every spotlight book disappointed me. I loved the Teen Titans. Then, they had *Teen Titans Spotlight*. They were weak stories and weak art. What we're trying to do is say, "Hey, kids! George Perez, Rob Liefeld, Jae Lee followed by Jason

Pearson (who's going to knock everybody's socks off), formerly of the *Legion of Super-Heroes*. Vic Bridges, who used to do *Fazers* for Americomics (who's got a John Byrne style). We've got Keith Giffen."

CVM: When you set up the Image universe, did you have any kind of preliminary bible?

Liefeld: No. For instance, Erik Larson had Super Patriot and Mighty Man for a long time. I told him I had Supreme, and Supreme fought in World War II. He came into prominence, and then he left, but he was the most powerful cat at the time. Super Patriot was a big guy. Mighty Man was big, but Supreme was the biggest. Erik said, "Okay." I told him that this Diehard was America's super soldier. There have been many models. That's why he's red, white and blue. That was a concept a la Captain America, but he doesn't look anything like Captain America. If you put Diehard by Captain America, you'd never think they were the same guy. Same concept, but totally different approach.

Before *Youngblood* came on the stands, Todd and I would tie both (*Youngblood* and *Spawn*) together for better or worse. We did the first issues knowing that within a year and half, we would have this story. With Erik, we mapped out some of the World War II stuff. As far as Image's Vietnam, we don't know. There's been some discussions of where these characters were in their past history.

CVM. When you produce a comic book, what's your approach? Do you work from a complete script? Is it a vague idea that you develop as you go along?

Liefeld: I'll just tell you a couple of things I've been doing. On *Youngblood. Strike File*, that story was written before anything was drawn. I knew how it had to get set up. I knew the information that we had to tell. I sat down, hammered out a plot, sent it to Jae, and just said, "Draw this." That's one method of doing it.

On the Diehard story, I had to call Erik and say, "I want to use Super Patriot." I talked to him about how I wanted to do the past. I had a definite idea that I wanted to set up a World War II team of Image heroes, how to bring it to the present and how to do something with Diehard and Super Patriot. They're both very visual characters. How to get them together was the next question. They're both Sentinels of America so from that point there's an easy hook up there. We went back to the World War II thing, added a couple of members called the Allies (which was kind of a throwback to the Justice Society). Then, I called Erik; I needed his approval. He gave me the green light. I plotted out exactly how to tie that up with this story. That came through this Glory character, who's basically a retiree superhero who we haven't seen much. She'll pop up in *Supreme*. Then for me, I'll lay out the book with the story in mind. Then I'll go back and script it, pencil it and in this case, send it to George, and he'll ink it.

SUPREME © 1993, ROB LIEFELD

CVM: When you draw layouts, do you rough thumbnails and then blow them up? Or do you do them actually on the bristol board?

Liefeld: I do really tight layouts. I think I could out put ten books if bristol board came out of that dang copying machine. I put the expressions on the faces, the belt buckles on the belts, the texture on the clothes. I put that all in the little thing. Then I blow it up, I tighten it up, and either give it to an inker or ink it myself. The joy of comic comes to me in the layout form. That's where I get juiced. I just laid out the Bloodwulf stuff in *Darker Image*. That's been a blast.

(There is one) thing I want to get out of this interview. You have to sit back sometimes and wonder, "What am I doing right? What am I doing wrong?" In the last year, people told me I overextended myself. Instead of putting out seven issues of *Youngblood*, I put out four issues of *Youngblood*, two issues of *Brigade* (and) two issues of Supreme. But, I had a vision. It was done because they were my family of books that were my Superman family, Batman family, X-Men family of books. Those books interconnect for several years to come. I needed to get them out, and they were paced correctly, three months from each other. I was killing myself. I was writing, pencilling and inking *Youngblood*. I was writing and inking *Brigade*. Then, I was writing and inking *Supreme*.

CVM: Eventually, there's only so many hours in a day before you start losing it after a while.

Liefeld: There was a real self-indulgence on all our parts. We left Marvel Comics. Suddenly, it's like we were all in Catholic school or military school for five years. We go, "Wow! We're free! We're out!" I kind of feel, in a sense, that addresses the lateness of our books – it's not a valid excuse – we all worked under this immense deadline pressure (at Marvel), and we got all the books out on

time. We made our careers. Then, we got out. We grew our hair long, we started smoking. "We don't have to keep our hair trim any more. We can stay up all night." That took its form in: "We can make our books 90 pages if we want." But, we didn't go back and think that was going to take 90 more days. I've said to retailers, "I'm going to get on time next year." They ask, "How?" They want to know specifics. I wouldn't believe it either.

the best inker in the business. And Danny...is the best. I met him at a comic store. He showed me some stuff and said, "Look, if you want to upgrade right now, let's do it." About a month later, he's working in the studio.

Another guy named Norm Rappman has been learning at his feet; he's the other version of Danny. Instead of Rob doing everything, there's two inkers, and there's four pencillers. All of a sudden, there's a line of people to

DEATHBLOW © 1993, JIM LEE

#1: I'm not doing a team book next year. #2: I'm not producing these books. I've hired an editorial staff in-house. A very talented guy, Eric Stephenson, is editing *Bloodstrike*, *Brigade* and *Supreme*. I'm not inking those books any more. What happened was that I was doing everything. Slowly, I came into contact with other talented people. I've now got an inker, Danny Miki who's a former assistant to Art Thibert, who's arguably

facilitate everyone's needs. Literally, I was going crazy trying to ink everything and produce everything. I'm going to regain focus on one book, and that's going to be *Prophet*. *Bloodwulf* in *Darker Image* is only eight pages a month. Diehard is basically 30 pages. Last year, I was doing twenty jobs. This year, I'm doing two.

Really what happened was that we got that hippie mentality and then we

woke up and said, "Our books are shipping late. This is not good." Pride kicked back again, and we had to get some type of control. We've got all the necessary people in place. I tell you, I sleep better at night now. It's a lot easier to get things done because when you're wearing the editor hat, the writer hat, and the penciller hat, it's just ridiculous.

CVM: You've gotten to the point where before you were an artist and a plotter, and you're more or less an administrator now

Liefeld: Well, I found out I was a good administrator. I found out I can delegate responsibility and that I can motivate people to do good work. *Supreme* #1, to me, is a really nice package. *Youngblood* #2,3,0, the upcoming *Brigade* issues...I'm proud of all that stuff coming out. I found out I can delegate authority, but that's not what I want to do. That's not what made my career. Todd McFarlane sat me down and said, "Rob, you need to draw comic books." Some Image responsibilities fell into my lap, and the studio responsibilities fell into my lap. My sister (Cheri) is outstanding. She runs the business aspect of the studio. I've got Eric (Stephenson) who coordinates the editorial as well. I don't want to be an administrator. That's not where I get my fun. You can motivate people; but I just had to draw, and I've got to get focused. That's what the fans who have given me my success have been telling me. I sat Eric down and said, "Look, you're going to worry about these books the way I worried about these books. It's your responsibility that they ship. It's your responsibility they get out. I'm going to pay you to be an editor, but you're going to chew my butt out." I feel good about that.

Image/Image (not Malibu/Image) came into existence in March. Anything we did in the past year is the "pre"Image, a completely different identity. People who thought Image was exciting last year are going to be twice as excited.

The other thing I forgot way back is how I make my deadlines. If you pick up any issue of *Youngblood*, they're about 38 pages. That's before the extra stuff we put in there. I've been doing 35-38 page issues.

CVM: How many pages do you do a month normally, not pushing yourself.

Liefeld: 22. I asked Todd, "How do you do it?" He said, "I don't go past 22 pages. It is a rarity.. If you look at *Spawn* #1 through 6,it's 22,22,22. *Youngblood* #1 :35. *Youngblood* #2 :38. #3 :35. #4 .about 25.

CVM: So you would do three to four

pages a day?

Liefeld: *Trying. Supreme* #1 was 22 pages. With the Youngblood stuff I had been expanding too much. When I did 22 pages, I met my deadlines. That was on *X-Force* or *New Mutants*. What I have come to learn is that you can come out late once in a while, but for long term success we have to have a monthly presence out there. It's important to get 22 pages out next month. If you've got a great sequence or great shot to do, do it in the next 22 pages, because doing 30 pages keeps me off the stands, and I need to be on the stands.

CVM. You mention all these new talents that you have working for you. What do you look for in new talent?

Liefeld: I look for storytelling first. I take liberties with my figure drawing, although everybody's been telling me, I get more in proportion now. I've always been kind of quick and wacky. Giffen told me my stuff's getting more slick and in proportion. That scares me. Sometimes I look at it and go, "Am I growing up?" It doesn't look like how I used to draw. I used to draw pinheads, and that looks cool to me. To me, the anatomy doesn't have to be right on. You don't have to give me Jim Lee anatomy. Todd McFarlane, Jim Lee and Rob Liefeld all use different types of anatomy. When Todd did Spider-Man there is no way in the world that that guy moved like that, and fingers don't look the way Todd draws fingers. But it works, and it moves. It's like in animation where you have these whimsical styles. They're not real; they're stylized, and you believe that they move. I know that if the storytelling isn't there, but they still move, they are still characters that go across the page.

I've got enough story telling ability that I can lay out a story for somebody. I think everybody at Image qualifies in that department. But, you have to have a sense of movement. There's some guys that send us their stuff, and its stiff. It's detailed and pretty, but stiff. It's like everyone's carved out of stone.

There's this kid, Chap Yaep who's up from the Bay area and he's signed on to do Youngblood for us. He is incredible. If you like Simon Bisley, Jim Lee or Jae Lee, he's like a conglomeration of all of them. His anatomy is bloated, his faces are excellent. He's got knowledge of lighting... The bottom line is move the figure across a page, because there's a million styles in comics. Jason Pearson draws nothing like me. He's more of a Steve Rude, Michael Golden. Dan Fraga draws more like Art Ada than anyone else.

CVM: When you first formed Image, your approached Malibu to publish the Image product. Why them initially?

Liefeld: I'll just give you the God's honest truth...Marvel and DC turned us down. Marvel basically wanted us to go to Epic and do the same thing that they had with their Epic creators. Our opinion was, "Give me a break! We're not going to be used to bolster the Epic line." DC said the same thing. Within a half-hour, they both turned us down. We just figured, it was one of those things we always wanted to ask them.I had known Dave Olbrich a long time, and Dave was always a good guy. The reason I pushed Malibu was because they pushed some fairly low-selling titles, some amateurish stuff, as if it was the greatest thing since sliced bread. They're pushing the hay. If we give them the gold nugget in the haystack, if we gave it to Malibu, they would push that. All they were pushing so far was straw. They hadn't had a Mc Farlane, a Liefeld or a Lee. Most of the guys went, "Why don't we go to Dark Horse?" I just held up John Byrne's *Next Men* and said, "This is why." It hasn't been advertised at all. John Byrne's doing a new book and still has a big name, but I didn't see the push. To me, if we were leaving Marvel and DC, we needed a push. We needed to get ourselves in the hands of somebody who was going to get us out to everywhere, not just quietly rely on our names. Which I think Dark Horse does with Next Men – "John Byrne's doing a new project. Come and see what it is." In today's marketplace, that's not enough. There needs to be a concentrated effort as there was with *Youngblood*, followed by *Spawn*, *Savage Dragon*, *Wild C.A.T.s*, and down the line. Malibu gets an A plus for the way they pushed us, and that's why they were chosen. Dave knew how to push stuff. That's the bottom line reason with Malibu. We looked at the records of

THE SAVAGE DRAGON © 1993, ERIK LARSEN

everybody. It had nothing to do with the way Dark Horse conducts business. It had nothing to do with the way Malibu conducts business.

CVM: You had an idyllic situation with Malibu for a long time. They were pushing your product. Then all of a sudden, you severed the cord (with Malibu). Why do that with such an optimum situation?

Liefeld: I'll tell you right now, we are difficult guys to deal with. We're all not completely aware of our limitations at the time. But the great thing is that Malibu cooperated with us throughout the entire year. That's just one aspect, but you have to look at the whole picture. The other aspect is: first, most of the guys at Image broke in as pencillers at Marvel or DC. Then some of us decided we wanted to ink, and our editors said "OK, we'll let you ink." Then, somewhere along the line, we said, "Can we plot?" They said, "We'll let you plot." We said, "Can we write?" and they said, "We'll let you write." The only other job that was awaiting us – we kept on going up the food chain – was editor. My editor wasn't about to give up his job to me.

The day of the writer/editor was long gone. We wanted to basically guide our own careers. I was being suffocated creatively. I created *Cable*, everything that had to do with him. *X-Force*. If you look at the *X-Force* comic, Gideon, Kane, The MLF, Stryfe, The Six Pack,–I gave them a whole bunch of ideas, and I was hoping they would trust I would know what to do with them at the right time. I have no resentment over that. People always ask me, "Do you regret creating these characters?" I reply, "No way. I don't mind creating that stuff at all. That was fun, creating."

The thing that frustrated me was suddenly you have a character like Cable, that becomes popular largely because of what you're doing with it. It was like Frank Miller and Elektra. Generally they don't touch Elektra if Frank's not doing it. I don't know if that's going to be the same in the Marvel of the '90's. I'm not comparing Cable to Elektra. I think Elektra, and that whole Daredevil run, with Frank was top stuff in comics. Cable was purely a visual with people that went over, that had a lot of background. It really went over well with kids. It was good entertainment, whereas where Elektra was a great concept and beautifully done. Frank has done so many great things; that was just one of the things he'd done. They leave that alone.

In the new mentality, it's like, "How much can we pump out of Cable?" I was having a lot less to do with the stuff that I created, but I knew that was part of the ticket. Marvel owned the stuff.

CVM: Do you still get a piece of the action with every Cable appearance?

Liefeld: I will say this. Even before we left Marvel, in terms of stuff that you created, I think you get 1%. So T-shirts Cable was on, I got nothing. Calendars, I got nothing. Foreign distributions, foreign reprints, we get no money on all. It's not about money. I've never done anything for money. I love comics. I live, breathe, eat, sleep, smoke, drink comics. The bottom line (it gets tired after awhile) is are you being treated fairly? What we do is part of a huge entertainment industry that encompasses music, movie, television and books. It's just a respect thing. You have the choice to either take it or do something about it. We chose to leave. We decided to do more editing ourselves, or take more of the creative aspects into our own hands. If Prophet gets popular now, nobody can guide him except me, for better or for worse. The same with *Spawn*, *Wild C.A.T.S* or the *Pitt*, nobody can guide that stuff except us. It doesn't get pilfered into a million guest appearances, into a bunch of other books. We wanted to edit ourselves.

What did we want to do a year after that? We wanted to publish ourselves. The agreement was always with Malibu. It was always they would help us set up shop, and we would publish ourselves. We're all very curious. What I learned in the last year doing just Image books, by myself, is the computer separation process we use to get the high production value in the comics...the printing. I never used to talk to the printers when I worked on *X-Force*. I never talked to the color separators. I never talked to the distributors and the shipping people.

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We learned so much that we wanted to put into play. It took us about a year to set up shop. So, here we are. Now, we're on our own. Hopefully, you'll see the benefits of us being on our own. You saw the benefits of us leaving Marvel and going into Malibu's hands. Now, you'll see the benefits of us encompassing everything. The attitude around Image is that we made mistakes in the first year, but we'll put that behind us and forge ahead

CVM: With the separation of Malibu, is there any bad blood? Or do you think that Image has benefitted them for the length of time they were around there?

Liefeld: I think that Malibu is very smart. We essentially hired Malibu to solicit our books and act as a publisher. They didn't pay us. Everything that was paid to them came out of our books. We would give them a percentage for doing what they did. We learned all the positive things they did You can't make a book print any faster if you're late. That's not Malibu's fault. That's not Image's fault. That's just the fact. If it is late, it's the creator's fault. Anyway, the split was amiable, and what they got out of it was a year of headlines. If they hadn't created something solid on their own, I think we would have all been disappointed, because here was a company which was smaller and we bolstered their image.

CVM: Literally, you bolstered their "Image"

Liefeld: Seriously, they've got stuff that's coming out. I talked to Dave Olbrich and he tells me he's getting great numbers on his stuff. And, that's just great. If they had set themselves into a situation where had we left they would have been financially devastated, I don't think any of the guys would have had the heart to do that to anybody. The new Malibu is Malibu Entertainment, they're not even Malibu Graphics any more. They have a video game company. They've got P.R. firms They've got movie deals. They're doing great. Malibu came out of this doing really good, and I think they're going to get better in the years and months to come

CVM: You've gotten editors hired to do the titles now. Why hire editors at this point? How do the editors deal with the creators, since the creators bring in the money, and the editors are a guiding force?

Liefeld: Why editors? We need them to continue doing what we're trying to do. I'm not expanding anything that I'm doing for money. You didn't see a lot of *Youngblood* merchandise coming out *Youngblood: Strikefile* is not a spin-off book, it's another extension of the book. The mini-series ends, Strikefile begins – taking its place. I'm not putting out six books at once called *Youngblood*. I'm not pilfering the name for money. The reason we need editors is that we need them to oversee and make sure everything works smoothly. If I'm acting as a full-time administrator, as well as an artist, I'm not going to get anything [illegible]. I can't speak for any of the other guys.

If we're paying the editors, how are they going to get us to do anything? I sat down with Eric Stephenson, and I said, "I'm going crazy. I'm overseeing Supreme. You know what? They're late Do they look good? Heck, Yeah. Are they late? Heck, Yeah. We need to nip the lateness in the bud " He was doing a terrific job, but he wasn't really – and rightfully so because I hadn't let him yet – taking all the responsibility he would eventually take because he was still learning. Eric's a tremendously talented guy, and he fulfills so many needs. He has an assistant as well. I sat down with him a month ago and said, "Look, you're going to sit in your bed now and think about the deadlines. They're going to keep you up at night. They're not going to keep me up at night. And you're going to yell at me." Basically, I built an incentive program. If these books aren't late, you have a bigger percentage of the

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pie. If they are late, that incentive is slowly deducted It gives him a reason to yell at all of us. I said, "You will never incur any wrath on my end in trying to get my book out on time." I need it.

We wanted to have more creative control and Marvel wasn't going to give it to us. That was Marvel, the corporation. Not the individual editors. I had no problem with Bob Harras (*X-Men* editor). I worked successfully with him for four years. He made sure that I got work out on time. I need an editor. Once you have somebody breathing down your neck, you may not always like it, but if I don't pay any attention to it, I'm in trouble.

CVM: There were rumors of a DC/Image crossovers mentioned in San Diego last year. What's the status of that?

Liefeld: We talked to DC. I wanted to do a *Superman/Youngblood* crossover. I had a terrific story: beginning, middle and end. Just real epic proportion, how would these two things be tied together? I approached Mike Carlin. Carlin said, "Let's talk." We made every attempt to talk to them, about three or four times. After San Diego, they announced it, but nothing's come of it. I don't know what their status is, right now, because I think they're in a restructuring process.

CVM: How about Youngblood meeting the *Teenage Mutant Ninja Turtles?*

Liefeld. That's still in the works. You heard about the Valiant thing right?

CVM: I've heard rumors of things. I haven't heard anything definite on it.

Liefeld: It was officially announced. In July and August, we'll be doing Valiant/Image crossovers. It'll have a book called *Deathmate* which will be the epilogue and prologue. I'm doing *Youngblood/Bloodshot; Hard C.O.R.P.S* and *Wild C.A.T.S* will be combining, *Supreme* and *Solar, Prophet* and *Eternal Warrior* It'll be like four titles from each company

CVM: Will they spill into the actual titles?

Liefeld: These are going to be special crossover books. Prestige format, perfect bound. The whole story (I don't want to give too much away yet) involves characters from both of the companies. The actually meet, and as a result of their meeting and mating create an alternate timeline, a la (*X-Men*'s) Days of Future Past. So, basically you're introduced to a universe where both of these characters co-exist, but it's not right. The characters realize that this isn't the way things should be. They have to change it, and get it back to the way it should be. The cool thing that I like about it is, basically, it's saying if these companies ever got together, it would be destruction.

When we came up with it, we were all sitting in a room: Bob Layton, Steve Massersky, John Hartz, Jim Lee and myself. We've had a couple of creative pow-wows, and kept it pretty quiet in coming up with this. Bob Layton named it. Mine is *Youngblood/Bloodshot: This Blood's For You*

CVM: Who's handling licensing for Image?

Liefeld: We all do it separately

CVM: Will there be any toys or other media stuff in the future?

Liefeld: I've got a toy line that's set to come out next fall. We are in, what they call, "final negotiation". If that falls through, there are two other companies dying to get through. I've seen the models already, and they look terrific. In terms of licensing, every guy handles their own licensing Some of us work with an agency in Hollywood called Creative Artists. They bring people to our attention or bring us to other people's attention, who would be interested in the property. In terms of comic merchandise, we've all done a little of that. Some more than others. In terms of mass market merchandise, so far it's pretty low. If the toy line goes through, that would fit into mass market merchandise.

CVM: What are your thoughts on the current state of the marketplace? Do you think the smaller publishers are being swallowed up by "the big five"?

Liefeld: The first thing that comes into my head is the last thing you said... the big five. How many months ago was it the big two? I remember just a year ago, it was only the big two. Now it's the big five. That's just happened overnight

The smaller companies are going to have to have creative ideas to stand out. Unfortunately, for better or for worse, the stakes have been raised, but there is stuff that I look at and I don't understand why it's being published. I'm not talking about the *Love & Rockets* books. Those are brilliant. I'm talking about two kids in high school get together trying to publish their own comic. That kind of stuff.

What I think what you're seeing really is "free agency" in the comic book market like in sports. The guys in Image, we like to work for ourselves, but then, like some guy said to me, "Everybody has their price." Even Marvel and DC are going to change, I guarantee it. You know why? Marvel was always the top. Speaking from just a creator's end, you could be on the top books at Marvel, the *X-Men* books (because they sold the best) and as a result of that, you got the biggest paycheck. That's no longer the case

I think there are guys that do this for love. I think there are guys that do this for money, and I think there're guys that do it for both. New publishers need something to stand out whether it's a licensed product, or it's a hot original creation that's marketed. To me, a lot of success in television, in movies, in products, in fast foods is all marketing. It's all "what's in your face" It goes all the way down the line whether it's marketing, promotion, cost, whatever. What small publishers have to do: If you don't have a lot of money, you have to be real creative. If you have a tight budget, get out there and spend it. We spend a lot of money promoting these books. There wasn't anywhere you didn't see Image ads this last year.

I think any small publisher can survive. You just have to be realistic and start with a business plan. In the first year, realize you're not going to be number one. We're going to try to get to number ten. The next year, we're going to try to get to number eight, then five and so on. Low growth and concentrate on quality product. In August, we're going to get twenty books out That's the most that Image has ever solicited for Twenty books, that's a lot, but it's still not a hundred titles. Marvel has a hundred titles You want to know what the problem is? Marvel is flooding the market, and that's no joke. Boy, they said that when I was working for Marvel and I knew it was true. It's true, now They are publicly held. They have to make a profit If they can't do it with high sales on each book, they can do it with great line averages. Get out six Spider-Man books that sell 300,000 books each. That's as good as one that sells a million. Everything is gold foil with no reason. That's tough, (but) the fans have to decide. It's tough because the comics industry is ever-expanding.

Somebody asked us the other day. "Would you ever want to be number one?" I said, "No way! I just want to be knocking on number two for the rest of my life, because number one sucks. What do you have to shoot for? Number two, you're always going to have to stay hungry and creative to be out there."

...THEY DID.
BRIGADE
image

BACK ISSUE BITS

The Death of Superman (*Superman* #75)has proven to be one of the biggest events in comic book history. However the hoopla over this collectible (and all the tie-ins) is starting to slow down. The bagged version has decreased to $20.00, while the newsstand version has gone down to $10.00, most likely because of the eventual resurrection. This is to be expected because there are 4 million plus copies of *Superman* #75 sold. The big question is how much more will these issues drop upon the Big Man's inevitable comeback?.

The possible return of Barry Allen in the pages of *Flash* #73 has caused a near sell-out of this issue. This is something to keep an eye on.

The mutants are on the move again! Fans are clamoring for the X-ecutioners Song issues. Especially noteworthy ares *X-Factor* issues #84-86, beautifully drawn by Jae Lee. The fans loved #85, wherein Bishop and Wolverine fight Cable. The precursor to all this (crossover books *Cable* #1-2) are disappearing from back-issue boxes, in anticipation of Cable's own series. And, of course, *New Mutants* #87 is on the move again.

2099 has been extremely successful, with *Spider-Man 2099* leading the pack. The *Punisher 2099* preview in *Punisher War Journal* #50 has sent fans scurrying to the back-issue bins.

Other mighty Marvel movers are the gimmick enhanced *Dr. Strange* #50, *Silver Surfer* #75, *Incredible Hulk* #400 and *Fantastic Four* #371. These issues are highly sought after and will soon sell out of back-issue stock.

As Jae Lee is becoming the new artist sensation on *Namor* #26-32, *Marvel Comics Presents* #85 contains his first artwork, so watch for this one to start sizzling.

Venom is as hot as ever, thanks to the new mini-series. Watch for *Marvel Comics Presents* #117-122, *Web of Spider-Man* #95-96 and *Spirits of Vengeance* #5-6 to jump out of the frying pan and into the fire. Also be on the lookout for *Amazing Spider-Man* #373– this issue had a Venom back-up story and wasn't ordered as heavily as #374 and #375 were.

Valiant viewers have a lot to watch for. Of special note is *Archer and Armstrong* #2, with the second Valiant appearance of Turok. *X-O Manowar* #14-15, guest starring Turok (with art by Bart Sears), are really staring to heat up. *Eternal Warrior* #4-5 just can't be found, and *Bloodshot* #1 is rapidly disappearing. *Harbinger* #15 contains the first appearance of Livewire and Stronghold (due to appear in the upcoming *Secret Weapons*). Just take a gander at all the Valiant first appearances, and you'll see why this is a must-have issue *Magnus* #21 is gone....good luck finding this one. *Solar* #3 is

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CVM Top Ten Back Issue Picks

1. *Magnus Robot Fighter* #12– 1st Turok!
2. *Harbinger* #0– (send-away) Rare!
3. *Namor* #26– 1st Jae Lee on Namor!
4. *Marvel Spotlight* #12– 1st Son of Satan (Hellstorm)!
5. *Magnus* #21– Impossible to find!
6. *W.I.L.D.Cats* #2– Image coupon! Great foil-prism cover!
7. *Fantastic Four* #371– White, embossed cover! Sell-out!
8. *JLA* #69– Doomsday! Hard to find!
9. *Spawn* #4– Image coupon! Under-ordered!
10. *Superman* #75– The Death! Doomsday!

moving (due to another Valiant first appearance, Harada).

Here's something for Valiant readers to think about: Why does the Eternal Warrior of 4001 not remember the events of 1992 in the same way the Eternal Warrior of the present does? Write in to the C.V.Mail page with your answer (here's a hint– re-read your *Unity* cross-overs and *RAI* #0). The first three C.V.Mail readers who send in correct answers will received a copy of *Comic Values Monthly Superman Memorial Issue.*

Image continues to Rock and Roll! All of the coupon issues for *Image* #0 are moving, at prices of $5 and up. These issues are (in consecutive order) *Shadowhawk* #1, *Spawn* #4, *Cyberforce* #1, *W.I.L.D.Cats* #2, *Brigade* #2, *Savage Dragon* #3 and *Youngblood* #0. The biggest mover, out of those seven, is *W.I.L.D Cats* #2. Watch for *Image Comics* #0.

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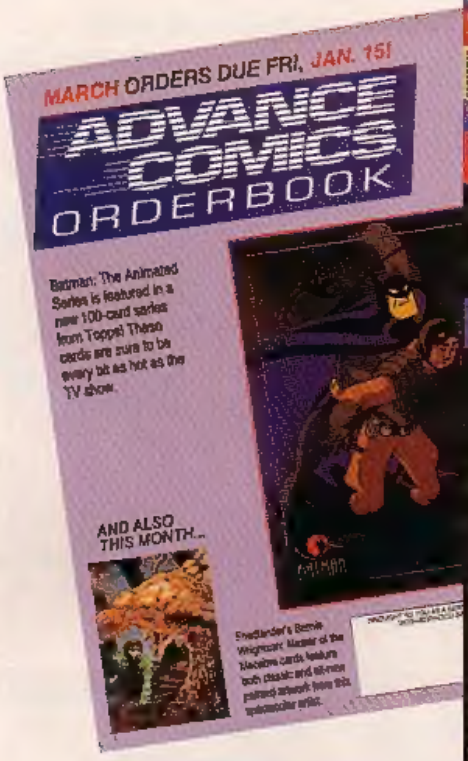

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